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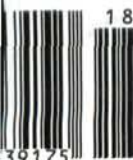
Who Killed the Hustler of Gorky Street?
Trump's Spectacular Atrium on Fifth Avenue

NEW YORK

IF YOU'VE BEEN AFRAID
TO GO TO ELAINE'S
THESE PAST 20 YEARS,
HERE'S WHAT YOU'VE
MISSED. **BY**



A. E. Hotchner	Jules Feiffer
Gay Talese	Betty Comden
David Halberstam	Irwin Shaw
Roy Blount Jr.	Terry Southern
Norman Mailer	James Brady
Nora Ephron	Dan Greenburg
Dan Jenkins	Larry L. King
Peter Maas	Robert Brown
Peter Stone	George Plimpton
Frederic Morton	Barbara Goldsmith
Jack Richardson	but not
Arthur Kopit	Woody Allen

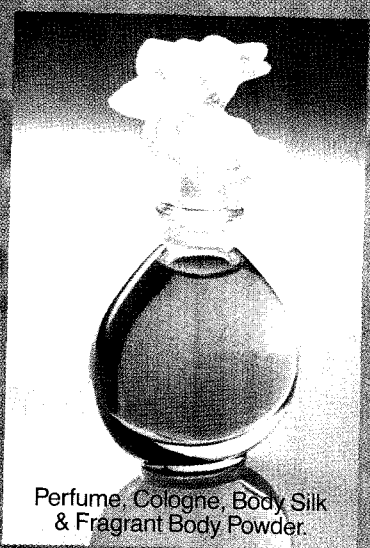


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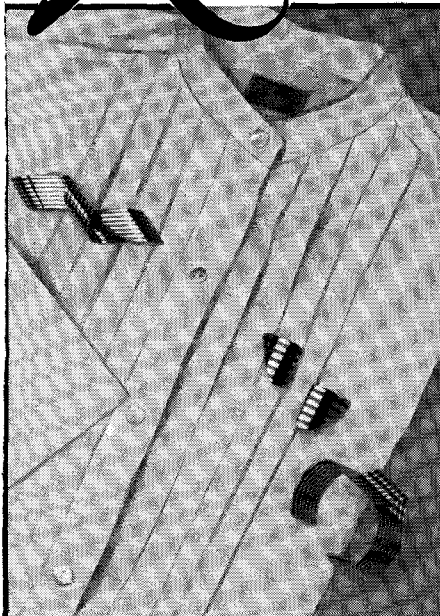
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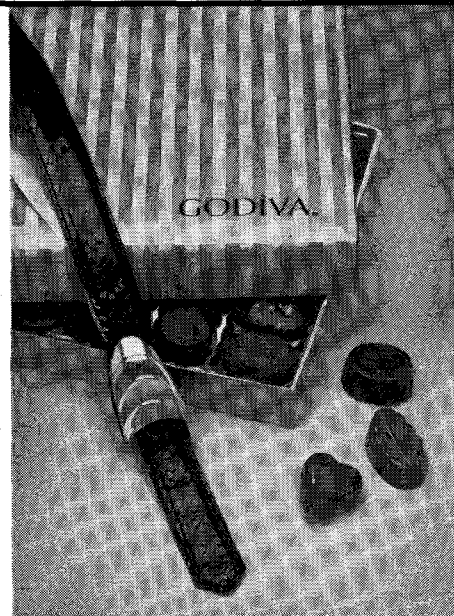
Remember her...



With style. Kenzo cotton blouse, \$92 in The Little Shops on 3. Paul Morelli handmade gold and silver jewelry, \$85 to \$850 on The Main Floor.



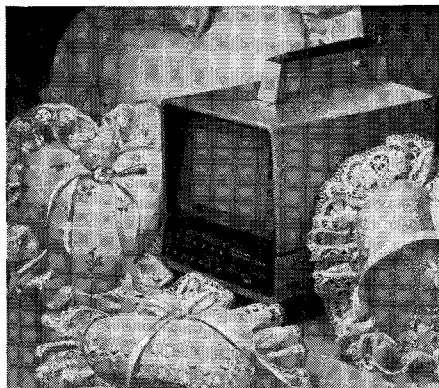
She loves surprises. Arete silk and lace teddy, \$125 in Private Lives on 2. Santi leather clutch, \$145 in Executive Woman on The Main Floor.



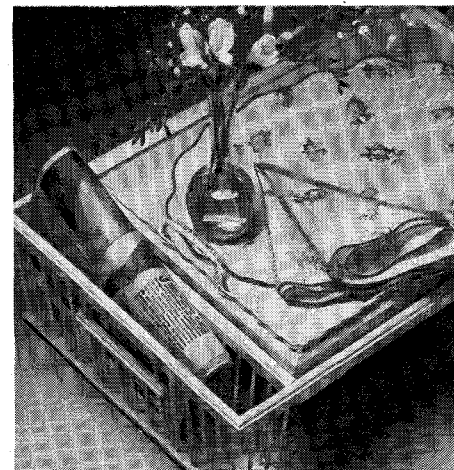
She looks as great today as she does in her wedding picture. Robin Kahn belts, \$90 to \$115 on The Main Floor. Godiva Chocolates, 2.25 to \$34 in The Cellar.



She'll be eating right out of your hand. 14 oz. of Russian Beluga Malossol caviar, \$185 in The Cellar. Blown glass bowl, 37.50. Silver plate 17th Century reproduction, \$75 in The Metropolitan Museum of Art Gift Shop on The Balcony.



You've answered all her dreams. Musical heart sachet pillow, \$25. Eyelet heart pillows, \$35 in Private Lives on 6. Portable 5" Sony in Electronics on 5.



With breakfast in bed. Handmade wicker and wood tray, \$100 in Private Lives on 6. Nipon table linens from Sunweave, \$3 to \$95 on 6. Rogaska hand blown glass vase, \$8 in Glassware on 8. Flowers in Southflower Market, in The Cellar.

macys
Mother's Day, May 8

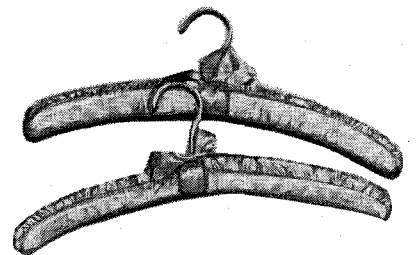
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 • Le Must de Cartier • Le Parfum by Charles Blair • L'Heure Bleue by Guerlain • L'Interdit by Givenchy
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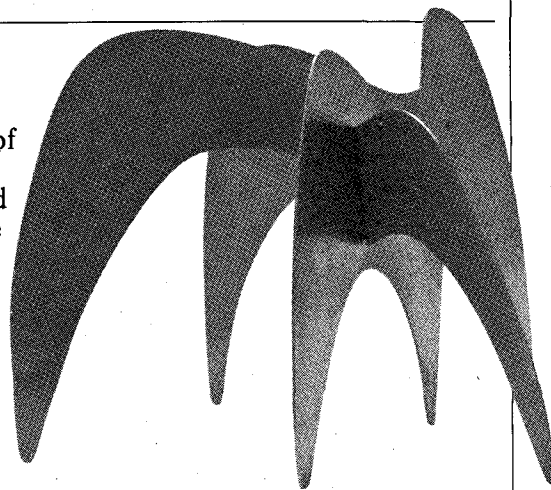
macy's
 Mother's Day, May 8

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A National Magazine Award for *New York*

New York Magazine is the winner of the 1982 National Magazine Award for Design. The awards, sponsored by the American Society of Magazine Editors and administered by the Columbia University Graduate School of Journalism, are the most prestigious in the world of magazines. *New York* was cited for "the excellence and good taste of its typography and design. Its lively variation and readily recognizable page design offer the reader surprise, information, and delight."

The people most responsible for the honor are *New York's* design director, Robert Best, and his colleagues, art director Patricia Bradbury, assistant art director Don Morris, photography editors Karen Mullarkey and Jordan Schaps, and assistant photo editor Susan Vermazen.



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Death of a Hustler

By Daniel Burstein

In 1972, dreaming of making it big, Yuri Brokhin emigrated to New York from the Soviet Union. His first book, *Hustling on Gorky Street*, drew on his insider's knowledge of Russia's underworld and brought him attention, but success was elusive and friends wondered how he afforded his flashy way of life. Last December, he was found in his East Side apartment with a bullet in his brain. The police and the F.B.I. have looked into everything from a K.G.B. connection to a link with New York's "Russian Mafia" to the possibility that Brokhin just didn't know that the game is played differently here. The case is still open.

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With its 68 stories of bronze glass and its dazzling six-story atrium, its pricey boutiques and pricier apartments, its mock grenadiers and its cascading "waterwall," the Trump Tower, the "world's most talked about address," is getting a lot of talk.

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The public perceives Elaine's as a "forbidding, cliquish preserve restricted to the favorites of the lady whose name it bears," writes A. E. Hotchner. But "all I was after was a nice place that would attract neighborhood people," says Elaine Kaufman. The first neighborhood people her place attracted were writers, whom she allowed to sit at her tables for hours and run up considerable tabs. Here, on the occasion of Elaine's twentieth anniversary, 22 of them wax eloquent about this unprepossessing Second Avenue restaurant that has become a New York institution.

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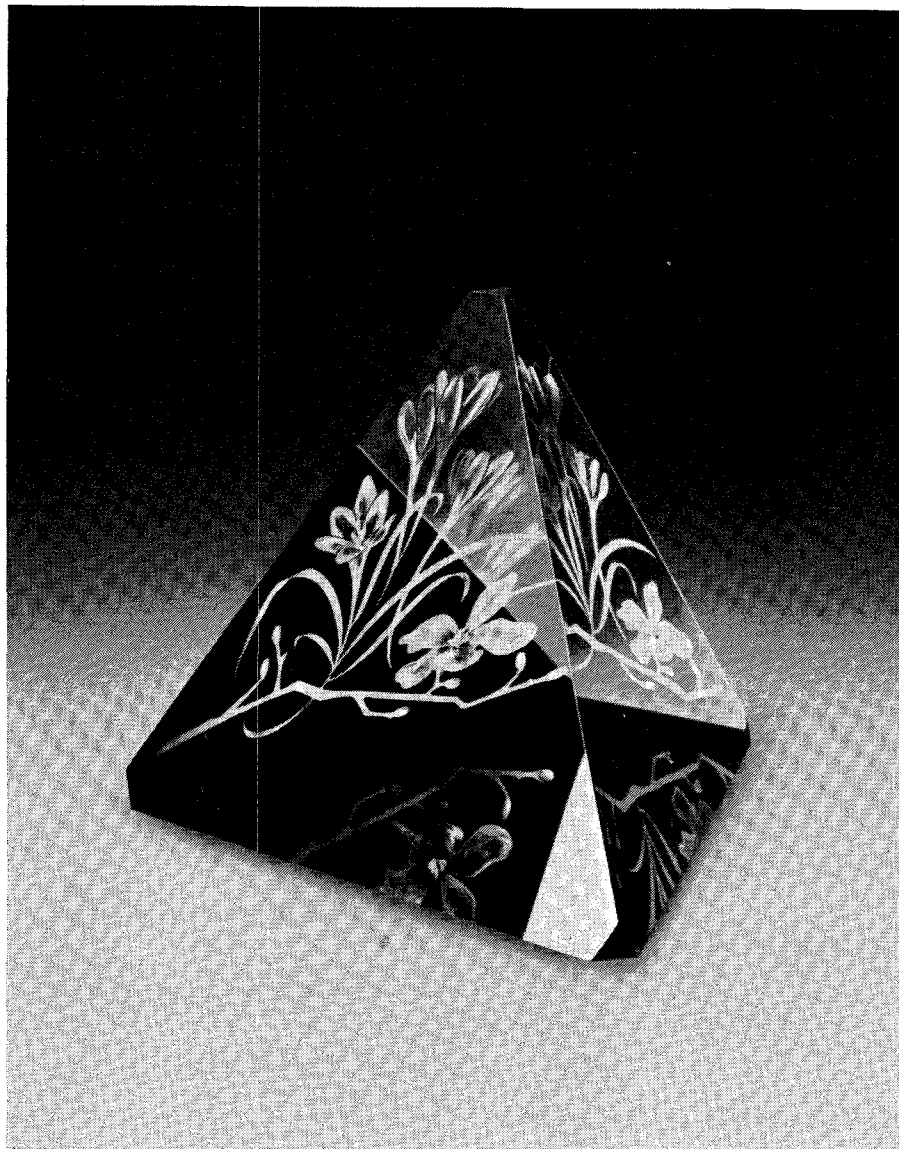
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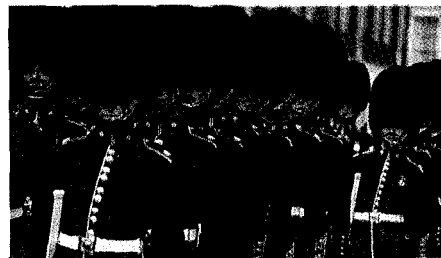
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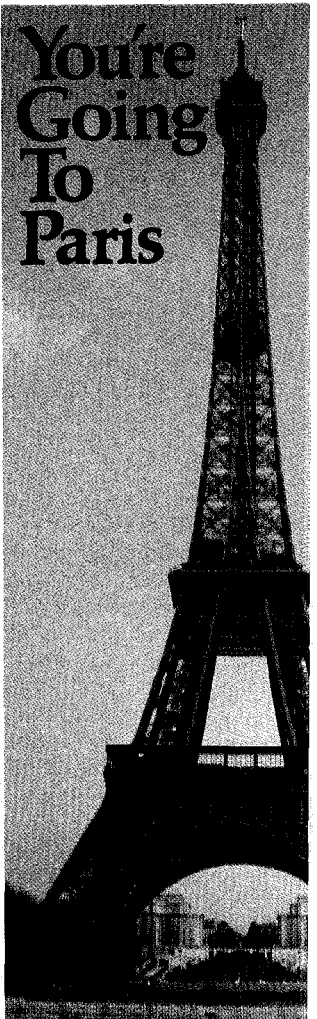
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LETTERS

The Cop Who Spent Too Much

I DON'T BEGRUDGE THE CHARMING JACK Maple his innocently perpetrated adventure into the posh world ["The Cop Who Loved the Oak Bar," by Michael Daly, April 11], but I couldn't help feeling a little sorry for his unsuspecting wife, home in Queens while Jack frequented Manhattan's swankiest spots. Jack may owe the Money Store a bundle, but I think he owes his wife one hell of a night on the town as well.

Haidee Ewell Allerton
Sudbury, Mass.

NO, THEY DIDN'T PUT JACK MAPLE IN A civil-service bassinet by mistake. Who but a civil servant would squander \$28,000 on such trivialities and pay record interest rates for the privilege?

Gregory L. Grage
Massapequa, N.Y.

Right-of-Way

THE CITY BIKE MAY BE A PANACEA FOR New York's "hapless bicyclist" ["Now, the City Bike," by Stephan Wilkinson, March 14], but it will hardly become a boon to the hapless pedestrian. Unless something is done to curb this town's bicycle arrogance, the advent of the city bike will have lethal repercussions. Almost every day I watch bicyclists run lights and treat the crossing pedestrians as some kind of obstacle course.

Rosalind Ellis
Manhattan

WILKINSON'S PIECE IGNORES AN ENTIRE third alternative: a three-speed, raised-handlebarred, wide-seat model with fenders and parcel-carrying rack or basket—what many of us have been riding in the city for years. (Fenders and some solution to parcel carrying are musts for city riding.) We don't need to wait while folks tinker the mountain bike into a Manhattan bike, and we don't need to pay \$300 to \$500, either.

D. Wagner
Evanston, Ill.

Norman, Is That You?

ISN'T IT TIME FOR JOURNALISTS LIKE Marie Brenner to declare a moratorium on hype about Norman Mailer ["Mailer Goes Egyptian," March 28]? After years of making himself a media pest with cartoon sexuality, sophomoric political analysis, tabloid speculation about Marilyn Monroe, and giddy patronizing

of murderers, he has become the clown prince of American letters.

Dan O'Neill
Los Angeles, Calif.

WHAT WAS NORMAN MAILER THINKING of when he passed over the entire Jack Abbott incident by saying the outrage occurred primarily because he "has no acumen"? How dare he lightly philosophize about his role in the death of another human being!

Pat Rowell
Manhattan

MAILER IS QUOTED AS SAYING, "LOOK, you tack through your life. Particularly if you're heading upwind, you tack." He implies that he always tacks, even when heading downwind, and thus reveals his main problem. He should be running, with little or no tacking, when heading downwind. Then he could use his huge, colorful, inflated spinnaker to full advantage. It's no wonder Mailer has had his share of troubles. Downwind tacking, or jibing, can be difficult and dangerous, and can damage one's craft.

George Dale
The Bronx

TOTALITARIANISM IS NOT "A MATTER OF automatic buttons on TV sets," as Norman Mailer believes. It is sending a child to his room for not liking pot roast. Forcing a child to eat is a gross invasion of privacy and an attack on human dignity. When Norman Mailer goes to purgatory, he will be forced to eat.

George Jochnowitz
Staten Island

SOCIAL ENCOUNTERS ARE INDEED AN arena for Norman Mailer, as your fine article reports, but I would disagree that he's "generous with his conversation." I had the unique experience of being his dinner partner some years ago. Every comment I made elicited a grade: "You get a C for that." "This is worth a B-." Finally I complained, "You're supposed to be brilliant and witty, but all you do is sit there and grade me!" He replied, "Oh, but I'm doing you a favor. I'm letting you see how my mind works." As dinner partners go, I was delighted he went.

Merla Zellerbach
San Francisco, Calif.

Peremptory Challenge

PERHAPS SOME OF THE CURRENT DIS-repute of the legal profession can be attributed to those who masquerade as future members of the bar. Although

Mr. Griffin Shay might be viewed as sartorially splendid in some circles ["Men's Spring Fashion: The International Style," by Anna Wintour and Jeffrey Miller, March 28], his odd manner of dress merely elicited case loads of belly laughs among those in the third-year class at Columbia Law School, of which Mr. Shay inaccurately claims to be a part. Class lists reveal that no such person is or ever has been a member of Columbia Law School.

Jeffrey Citrin
Jeffrey Pliskin
and 29 other members of
the class of 1983 of the
Columbia University Law School
Manhattan

Hats Off to CAPS

YOUR APRIL 4 "INTELLIGENCER" [BY Sharon Churcher] quotes Mary Hays, the executive director of the New York State Council on the Arts (NYSICA), to the effect that the Creative Artists Program Service (CAPS), which has administered New York State grants to individual artists for thirteen years, has "very high" administrative costs. In fact, the percentage of funds CAPS spends to administer the grant programs is below the national average for similar organizations and is within the 20 percent limit recently adopted by NYSICA. It costs CAPS—which each year processes 8,000 individual applications through peer review, together with approximately 60,000 pieces of supporting materials—\$124 to process each application. It costs NYSICA—which reviews only 1,200 individual applications yearly—more than \$1,000 to process each application.

Clearly the issue is not administrative cost. The issue is whether the merit of artists will continue to be judged by their peers through the open and democratic process employed by CAPS, or whether NYSICA will subcontract the grant program to groups with other agendas and inconsistent criteria.

Isabelle Fernandez
Executive director, CAPS
Manhattan

Catering to Their Needs

WE TAKE EXCEPTION TO THE REVIEW OF the Party Box ["The Hot New Caterers," by Barbara Costikyan, with Colette Rossant, March 21]. We have been using this catering service for over six years and think it's just superb.

Anne Taylor Davis
President, Anne Taylor
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Manhattan

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INTELLIGENCER

Di Falco Link Being Probed in Alleged Theft From Sindona

FEDERAL AGENTS ARE INVESTIGATING whether part of the \$52 million allegedly stolen from Michele Sindona ("Intelligencer," March 7) went into a firm linked in corporate papers to ex-New York assemblyman Anthony Di Falco.

Currency expert Carlo Bordonis stole the \$52 million as Sindona's Franklin National Bank neared its 1974 collapse, claims writer Luigi DiFonzo in *St. Peter's Banker*, recently released by Franklin Watts. The book charges that Di Falco, Bordonis's lawyer, put about \$10.3 million of this in Swiss

bank accounts whose owners are unidentified.

In January 1975, according to unsigned Venezuelan corporate papers obtained since the book was written, Vita Group, a New York company of which Di Falco was "chairman," agreed to buy 45 percent of the stock of a new Caracas company, Inversiones Mafal, and Di Falco and Bordonis were to become Mafal directors. Federal agents are probing whether any of the allegedly stolen funds went into Mafal, which apparently owned a ranch occupied by Bordonis's wife.



Di Falco: Under investigation.

"We're looking at Di Falco," said a law-enforcement source. Di Falco insisted that he first heard about the alleged \$52-million ripoff in March press

reports. Vita and Mafal belonged to the Bordonis, he said, and any money he handled was in connection with his law firm's representation of Carlo. Why did he head Vita? "I really don't know why. Sometimes attorneys assume officers' positions just for facilitating matters for a client," he said.

Sindona's attorney points out that DiFonzo, an ex-commodities dealer, once admitted signing an erroneous financial form. "What has that to do with my book's facts?" responded the author. The Bordonis have vanished.

Democrats' TV: Stars Wanted

THE DEMOCRATIC PARTY'S seventeen-hour Memorial Day-weekend telethon is shaping up as a night of too few stars, claim some TV-industry executives.

Last Thursday, the organizers, who have admitted they need 60 to 70 performers, said 25 had signed on. And some of the celebrities were planning to tape their contributions for the "live from Los Angeles" marathon.

"This could be a debacle. I can hear the people tuning out across America," said one executive, who noted that the party is committed to paying NBC close to \$3-million to broadcast the event, with another \$2 million earmarked for production costs.

The fund-raiser's P.R. man, Josh Barron, said that personalities who have agreed to help include Paul Newman, Mary Tyler Moore, Gene Kelly, and Marlo Thomas, "and we're getting about five more every day." And if worst comes to worst? "Jean Stapleton's impersonation of Eleanor Roosevelt may last three minutes—or may last eighteen," an organizer said.



Oberon: Disguised her mother as a maid.

Merle Oberon's Secret

ALEXANDER KORDA approved an elaborate scheme to hide the fact that his protégée Merle Oberon was partly Asian, claims a new book—and the ruse included pretending the actress's mother was her maid.

Oberon would have her obviously half-Indian parent "dress up in a frilly cap and apron and serve tea," according to *Princess Merle*, by Charles Higham and Roy Moseley, being published by Coward-McCann in June.

Korda, the producer-director who later married Oberon, wanted to protect her from racial prejudice,

Higham told *New York*. "She was changed into an aristocrat who just happened to have been born in Tasmania," added the author, who said the late actress had allowed *Who's Who* to be misled about her real birthplace, Bombay.

A 1980 Higham biography, which charged that Errol Flynn had been a Nazi collaborator, embroiled the writer in a defamation suit brought by two of that late star's children. In Oberon's case, Higham says, he doesn't expect problems: Her two adopted children "cooperated with the book."

G.O.P. Moderates Plan a PAC

WITH THE BACKING OF SUCH well-known Republican moderates as Jacob Javits and former U.S. attorney Whitney North Seymour Jr., Representative Bill Green, of New York, is hatching a plan that insiders call an attempt to "revive the G.O.P.'s Rockefeller wing."

Green is said to be raising seed money for a political-action committee that will fund G.O.P. moderates on the same national scale as the National Conservative Political Action Committee (NCPAC).

"Conservatives have been picking off moderate Republicans in primaries and distorting the party's philosophy," said one Capitol Hill insider familiar with the new project. "A lot of people stayed home in '82 who would have voted if they'd had a moderate choice."

Green, who in 1981 founded the so-called Gypsy Moths, a group of liberal-Republican representatives opposed to Reaganomics, wouldn't comment. NCPAC chairman Terry Dolan said, however, "I don't think he'll be successful. There just isn't a market for liberal Republicanism."

BY SHARON CHURCHER

Is the Library's Face-Lift Purely Cosmetic?



Behind the lions: "Books are lost here and never replaced."

THE NEW YORK PUBLIC LIBRARY's much ballyhooed \$10-million renovation doesn't impress some of the institution's more scholarly users—they're complaining that the money has gone into cosmetics, while research facilities have deteriorated.

According to ex-Yale Club librarian Joseph Rob-

erts, who spent fifteen years on the public library's staff, "the cataloging has gotten worse. Books are lost here and never replaced. I can name two off the top of my head, Meisel's *Photorealism* and a telephone directory, that they never reacquired."

Author Madelon Bedell, who wrote *The Alcotts*, said,

"There's never any attempt when books are lost to reacquire them. In my case, there are two absolutely key, standard books on nineteenth-century America, on Bronson Alcott, that are missing. The research facilities are deteriorating in my area [of study]."

"Because we are a library of 22 million items, if one is missing, it may take a long time for us to find it," replied the research library's deputy director, Arthur Curley.

What about the cataloging delays? The financially strapped section has had to let 40 staffers go in recent years, Curley said. He explained that private donors readily came up with about half the \$10 million for the restoration because "often a private contributor would love to have his name above a room, but he's not crazy about contributing money for somebody's salary."

Fire Island AIDS Fear

FEAR OF ACQUIRED IMMUNODEFICIENCY syndrome (AIDS), which has already hurt businesses such as gay bars, is now said to be depressing the rental market at Fire Island's Pines, the top East Coast gay resort.

About 60 of the community's 500 or so rental homes have yet to be taken, whereas at this time last year realtors were frantically trying to drum up new listings to satisfy a much higher demand.

The recession is one factor, but "AIDS has frightened a lot of people this year," said the resort's leading real-estate agent, Doris Taussig. Some landlords are paring rents, and most are at least keeping them at last year's levels (\$7,000 to \$30,000), she said, adding, "People will come back—if it's found out how AIDS is transmitted."

Show-Biz Notes From All Over

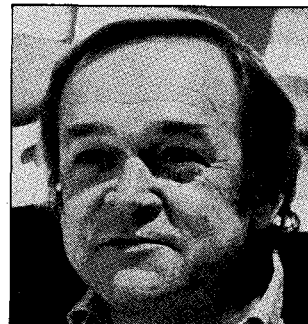
WHILE CONGLOMERATOR Meshulam Riklis promotes his wife, Pia Zadora, *Penthouse* publisher Bob Guccione also has a pet would-be star: singer-daughter Toni Biggs. Biggs says Guccione's company has spent more than \$100,000 touting her recently released first album, *Threshold*, on which she is lead singer, co-composer, and producer. She is also president of Penthouse



Twiggy: Evicted.

Records, the album's label. "I was just very lucky," the 29-year-old performer explained. The disc has yet to make the charts, but it is being played by at least one radio station—KROQ, in Los Angeles, one of whose disc jockeys did remixing on it. Also, *Penthouse* has reviewed it, praising the lead singer—identified only as "Tonina"—as a "consummate rocker." . . . Shortly before Twiggy's just-reported split with actor-husband Michael Whitney, a West Side co-op evicted the couple from the apartment they were subletting. "Originally, we thought her husband was a writer. Later, we learned he was an actor," said a board member at the West Eighties building. "To plunk these people into a familylike building is unbelievable." She added that the star of the troubled show *My One and Only* and her spouse were thrown out on grounds of having let other people use the apartment. The couple couldn't be reached for comment.

Columbia Pictures Head Courted



Price: To Universal?

THE CHAIRMAN OF COLUMBIA Pictures, Frank Price, is considering jumping ship, according to movie-industry sources. One of Hollywood's most highly regarded executives—especially since the Oscar sweep by Columbia release *Gandhi*—Price has talked with top executives at MCA, the parent company of Universal Pictures, about forming an independent production company there along the lines of Alan Ladd Jr.'s Ladd Company, tied to Warner Bros.

"We'd be crazy not to get Frank on the lot, and we have had some discussions with him," said a Universal

executive. "But Frank has two years to go on his contract with Columbia, and that could be a hang-up."

Price is very popular with Hollywood actors, directors, and writers, and Richard Attenborough thanked him personally upon winning the best-director award for *Gandhi* at this year's Oscars.

The studio chief announced a plan to step down as Columbia's chairman in February, and reportedly reversed his decision after being persuaded to stay on by Roberto Goizueta, chairman of Coca-Cola, which owns Columbia. He is known to have been through a power struggle with Francis T. Vincent Jr., head of Coke's entertainment unit, Herbert A. Allen, a Coke board member, and producer Ray Stark, a behind-the-scenes power at Columbia.

Price, who was head of production at Universal's television division before moving to Columbia in 1978, was unavailable for comment.

—Jack Egan

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PROXY FEVER



Shooting gallery: Corporate officers are increasingly the stockholders' target.

The New Takeover Strategy

THE BIG BUSINESS STORY OF THE 1960s was the emergence of the conglomerates. In the 1970s, it was hostile takeovers. Now the big news is the proxy battle. In some cases, dissident shareholders are seeking to oust what they contend is incompetent management. In other challenges, the dissidents are trying to force management to sell off assets or acquiesce to a takeover proposal. The common lure held out to shareholders in all these situations is a boost in the price of a company's shares.

"There is also an opportunistic element in some of these challenges," observes Joseph Flom, a partner with Skadden, Arps, who is a hostile-takeover expert now representing not only managements facing proxy battles but several dissidents as well. "In some cases the challengers merely want to get the corporate aircraft."

Several of these contests will be resolved by the end of this week, after the annual meetings of GAF Corporation, Trans World Corporation, and Southeast Banking Corporation take place. In the case of GAF—a roofing and specialty-chemical company—a slate led by Connecticut businessman Samuel Heyman is charging mismanagement and is trying to replace chairman Jesse Werner and the company's other directors. Odyssey Partners, an investment group, has proposed that Trans World management boost the value of shares by selling

off some of the company's units, which include T.W.A. and the Canteen Corporation. The Southeast Banking dissidents want the company to stop resisting a potential takeover.

In addition, Delo Caspary, a Texas investor, is challenging the management of Louisiana Land and Exploration Company for control of that energy concern. And Superior Oil's management is being attacked by Willametta Keck Day, daughter of the company's founder and a major shareholder. She wants the company's board to make a takeover possible in order to realize higher values for shareholders.

"I can't remember so many simultaneous proxy fights," says attorney Martin Lipton, a senior partner with Wachtell, Lipton, Rosen & Katz who is directly involved in some of these slugfests. Proxy battles, Lipton says, are not new, but in the past have usually involved smaller firms. "Most of these fights today are for big corporations," he adds.

What's behind this unique flurry? As direct cash offers to shareholders have tapered off, the action has moved into the political arena—proxy fights as a means to gain shareholders' support. And there is an increased willingness on the part of institutional investors to vote for dissident proposals if they believe the value of their holdings will be increased.

"The most significant factor behind the proliferation of proxy battles is a growing perception that institutions are

prepared to vote against incumbent management," says Lipton. Previously, most institutions sided automatically with management. "But the attitude changed as a result of the last ten years of tender offers, when institutions reaped substantial premiums by selling all their stock to the company making the offer," Lipton explains. "In the process, they abandoned allegiance to incumbent management in favor of making a portfolio profit."

Samuel Heyman, the GAF dissident, confirms the importance of winning over the institutional investors, who own about 40 percent of GAF's stock. "I think you're going to see an extraordinary resurgence of shareholder activism for the balance of this decade, as exemplified by the proxy contest," says Heyman. "One of the reasons is that institutional shareholders are now willing to vote on the merits of a contest, and are not blindly backing management. Institutional investors are more performance-minded and more insistent that a company's management maximize the underlying value of a company's shares."

"I would say this is the new wave in an effort to get control of a corporation for the benefit of the shareholders," says Delo Caspary, the Louisiana Land challenger. Caspary bought a large number of shares in Louisiana Land earlier this year, intending to mount a proxy challenge. "I saw a company that wasn't being properly managed. I'm trying to take over Louisiana Land's valuable assets to maximize those values for the shareholders."

Whether a flood of proxy wars is about to be unleashed will depend on the outcome of this week's voting.

"We'll have to see how some of these contests work out to see whether this is indeed a real trend," says Skadden, Arps's Flom. He notes that in the past, proxy fights increased at the bottom of an economic cycle. Many of the companies that are vulnerable have not had share rises in line with the rest of the stock market, which is roaring ahead in anticipation of a strong economic recovery from the 1981-82 recession.

In direct cash tender offers, the issue for shareholders is usually quite simple. Most will gladly sell to the highest bidder. In a proxy contest, the shareholder must decide whether to believe the dissidents, who are making unverifiable promises to boost the value of their shares, or to buy the arguments of cur-



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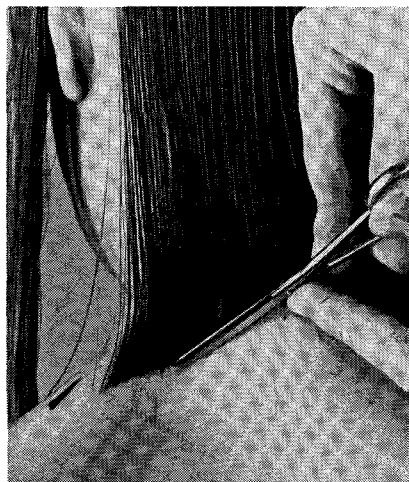
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(Detail) David Hockney: Celia in an Armchair, lithograph, 1980, signed and dated, number 17/74.

rent management, which generally predicts that better days lie just ahead. The battle often resembles a propaganda contest, and it is sometimes extremely difficult to evaluate the competing positions. A constant stream of arguments and counterarguments—often involving venomous personal attacks—is central to a proxy fight.

Richard Cheney, vice-chairman of Hill and Knowlton, the public-relations firm, has been hired to direct the P.R. campaigns on behalf of the managements of Superior Oil and GAF, and he's come away with some insights into the popularity of proxy wars. "The market is up, so it is more costly to do a tender offer, but a liquidation play can still make money. You can do a proxy fight far more cheaply." He adds, though, that "when one of these dissidents actually gets in, although he has talked about liquidating the company, he may end up doing something else entirely."

In politics, an incumbent usually has the edge over a challenger. The same has been true in most past proxy contests. But today, a corporate chairman who must justify his company's dismal price performance is often on the defensive. Sometimes, the initiators of a proxy fight get the results they seek even if they don't win. In the case of GAF, chairman Werner has been trying to sell the company's chemical division before this week's meeting, a proposal the dissidents first put forward. The widespread executive practice of negotiating a "golden parachute" contract—a long-term guarantee of a large salary in the event of an ouster—has also become an issue in some of these proxy battles. Shareholders don't look kindly on officers who are more interested in ensuring their livelihood than in upping the price of their company's shares.

The increase in proxy fights also appears to be part of the overall backlash against the past merger-and-acquisition strategy of many corporations. The shares of an acquiring company often drop in price following a takeover, and recover slowly. The prevailing wisdom these days seems to be that the sum of a corporation is worth less than its individual parts. When Charles Bluhdorn, the longtime chairman of Gulf & Western, died, the company's stock shot up. The shareholders' expectation clearly was that under its new management G.&W. would be willing to sell off many of the assets that the acquisition-minded Bluhdorn had accumulated.

Perhaps, then, the simplest explanation for the current spate of proxy battles is that they are a natural reaction to years of watching companies grow primarily through acquisitions while stock prices languished. Many shareholders now believe these companies are more valuable to them when split up. ■

Plane Folk

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On Madison Avenue/Bernice Kanner

SELTZER CHIC

The Water War

PERRIER, THE MARKETING MIRACLE OF the 1970s that redefined sophistication and virtually drove many of its competitors off the shelves, is facing new, unexpected competition—from, of all things, seltzer. Lowly seltzer has become the fastest-growing beverage in this country. It is even becoming chic.

The seltzers taking on Perrier in America's supermarkets are no longer just budget brands—the three- or even four-for-a-dollar labels like Good Health and Vintage. Now the big guns are out: Canada Dry, Schweppes, and, in the New York area, Seagram.

The marketers behind these products are beginning to invest a lot of money in getting Americans to plunk down about 69 cents per 28-ounce bottle of what is essentially water. It is, of course, water with a difference. All bottled water, whether natural or processed, carbonated or flat, can be called mineral water unless it is distilled, in which case its minerals (and taste) have been purged. But only 25 percent of bottled water sold in this country is truly natural; the rest is processed or purified. The words "spring fresh" or "spring pure" on a label don't necessarily mean natural springwater; they can be a lure to make you think the stuff is natural.

Some sparkling waters, such as Perrier, are naturally effervescent, but in both club soda and seltzer the gas has been added. The former is fairly salty, the latter virtually salt-free; otherwise they are the same. The differences among seltzers exist mainly in packaging, but Schweppes claims to have smaller, more plentiful bubbles—"Schweppervescence" (misspelled in the prototype ad above)—and others boast of longer-lived bubbles.

The seltzer of the past (still available locally) was primarily a Jewish drink, handmade and distributed on the Lower East Side in syphons. Today, while New York is still the seltzer capital of the world—61 percent of the product's sales occur here—the drink is booming on the West Coast and in Miami and is moving mainstream nationwide. Well, maybe maintrickle: The average adult American drank .34 gallons of seltzer last year, up from .15 gallons in 1979. Though still a tiny sip compared with soft drinks—Americans buy eighteen times more soda pop than all bottled water combined—seltzer now represents 39 percent of the sparkling-water business.

200 YEARS AGO,
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TODAY YOU'LL WANT A FRESH BOTTLE.

Schweppes ad: A return to plain soda by its first bottler.

Those who drink it tend to be young, white, and well-off. Women imbibe 52 percent of all seltzer.

The key selling point of all bottled water, seltzer included, is its healthfulness. "Concern about health and the public water supply kept people buying bottled water last year—\$700-million worth," says Bill Deal, executive vice-president of the International Bottled Water Association. Of that, \$600-million worth was non-carbonated. More bottled water is sold in Southern California than anywhere else—one in three homes there uses it, as opposed to one in eighteen throughout the rest of the country. There are 324 bottlers nationwide and 400 brands. Great Bear is the biggest in the Northeast.

"Sparkling water has catered to the whole consumer trend for light, healthy, natural," says Mary Rossi, brand manager for Canada Dry seltzer. Caffeine, preservatives, and salt are all out of fashion in beverages—salt is Americans' number-one source of diet worry.

Just when health-consciousness was growing, Perrier "opened the floodgates," says Schweppes marketing direc-

tor John Carson. "And then the economy played into our hands. Aside from the cheap stuff, there hasn't been any branded alternative. Consumers wanted a midpoint. They wanted quality and reassurance without the exorbitant price. What an opportunity to fill a niche!"

Or to defend one's established position, counters Ror Davis, president of Perrier's U.S. subsidiary. "Consumers have traded club soda for seltzer because of salt. This is a defensive tactic; bottlers have cannibalized their own club sodas. We've weathered our troubles and don't expect seltzer to give us any more. You're not going to sit down and order a seltzer at '21.'"

The self-styled "earth's first soft drink," Perrier did the spadework for all carbonated water by drawing attention to it as a healthy alternative. It vanquished the other naturally carbonated waters—Ferrarelle, Ramlosa Royal, Solare, Fiuggi, Spa, San Pellegrino, Apollinaris, Vichy, and Badoit get less supermarket

space than they used to. And then it came under fire. Canada Dry bid it *au revoir* in ads last year, reporting that taste-test participants couldn't tell Perrier from club soda. Rumors had it that the mineral water was artificially carbonated and that it wasn't bottled at "The Source" but rather in Brooklyn. (In fact, the carbon dioxide is separated from the water and then reintroduced before bottling to ensure a consistent level of carbonation.) A talk-show host dismissed Perrier as a ripoff, and *The Beverly Hills Diet* charged that it is "teeming with salt," and warned consumers to sip at their own peril.

Furthermore, "many people consciously decided not to drink Perrier, because they thought our image too snobbish and unapproachable. Few products don't feel a backlash, ultimately, after such tremendous positive publicity," says Davis. Perrier's share of the mixer business fell from 13 percent in 1980 to 10 percent in 1982. "We have now neutralized people's negative feelings," says Davis. Sales have climbed back up 7.6 percent in the past year.

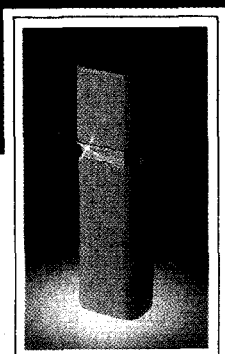
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Perfume Soft Perfume Eau de Toilette



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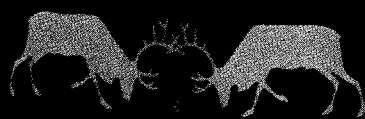
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its earthly carbonation—and its long history. “Perrier remembers the ice age,” current ads brag. The spring, which has bubbled up 21,000 gallons an hour since then, is claimed to have slaked the thirst of Hannibal and his troops 2,201 years ago and bathed Romans in the first century. In 1860, a Dr. Perrier bought what locals had called Les Bouillens, or “bubbling waters,” and changed the name to Source Perrier. Three years later, Emperor Napoleon III authorized by decree the bottling of its water. Perrier first crossed the ocean in the early 1900s but wasn’t actively marketed here until 1977.

Artificially carbonated water was first developed in 1767 by Dr. Joseph Priestly, the English cleric and scientist who discovered oxygen. Sixteen years later, Jacob Schweppe, a Geneva jeweler and amateur scientist, became obsessed with the idea of producing aerated water. He abandoned his trade and immersed himself in developing a carbonation system, later known as the Geneva apparatus. He sold the first bottle in 1783 and took his process to England in 1792; 45 years later Queen Victoria appointed his company purveyor of soda water to the monarchy, which it remains to this day. Schwepes began selling mixers, including club soda, in the United States in 1953, but didn’t sell seltzer until 1983, the company’s bicentennial.

The seltzer purveyors are now promoting their drink with coupons, premiums, sweepstakes, and party and recipe guides, and they are also advertising. Schwepes is taking the historical route, highlighting the birth of Schwepesence 200 years ago. Seagram is promoting its corporate name, putting it on TV for the first time ever. And Canada Dry is pitching life-style, urging Americans to “Seltzerbrate” the healthy way of living with its salt-free, sugar-free, calorie-free product.

Seltzer could fade, as other bottled waters have, but it seems destined for life beyond faddishness. Even tap water has been through fads, though. A few years back, a New Yorker transplanted to California seized upon *Consumer Reports’* excellent rating of New York’s municipal water, and began shipping it west. In 1981, the Moustache Café, in Los Angeles, sold more New York Water than Perrier; today, the place doesn’t even stock it.

Whether seltzer ever attains the cachet of Perrier is another matter. So far it has not come close. When a waiter at Le Périgord was asked for seltzer recently, he shook his head and offered club soda instead. Still, that is a far cry from an experience I had a quarter of a century ago in a gracious old Westchester restaurant called Washington Arms. I ordered a seltzer. The waiter didn’t know what I was talking about. ■

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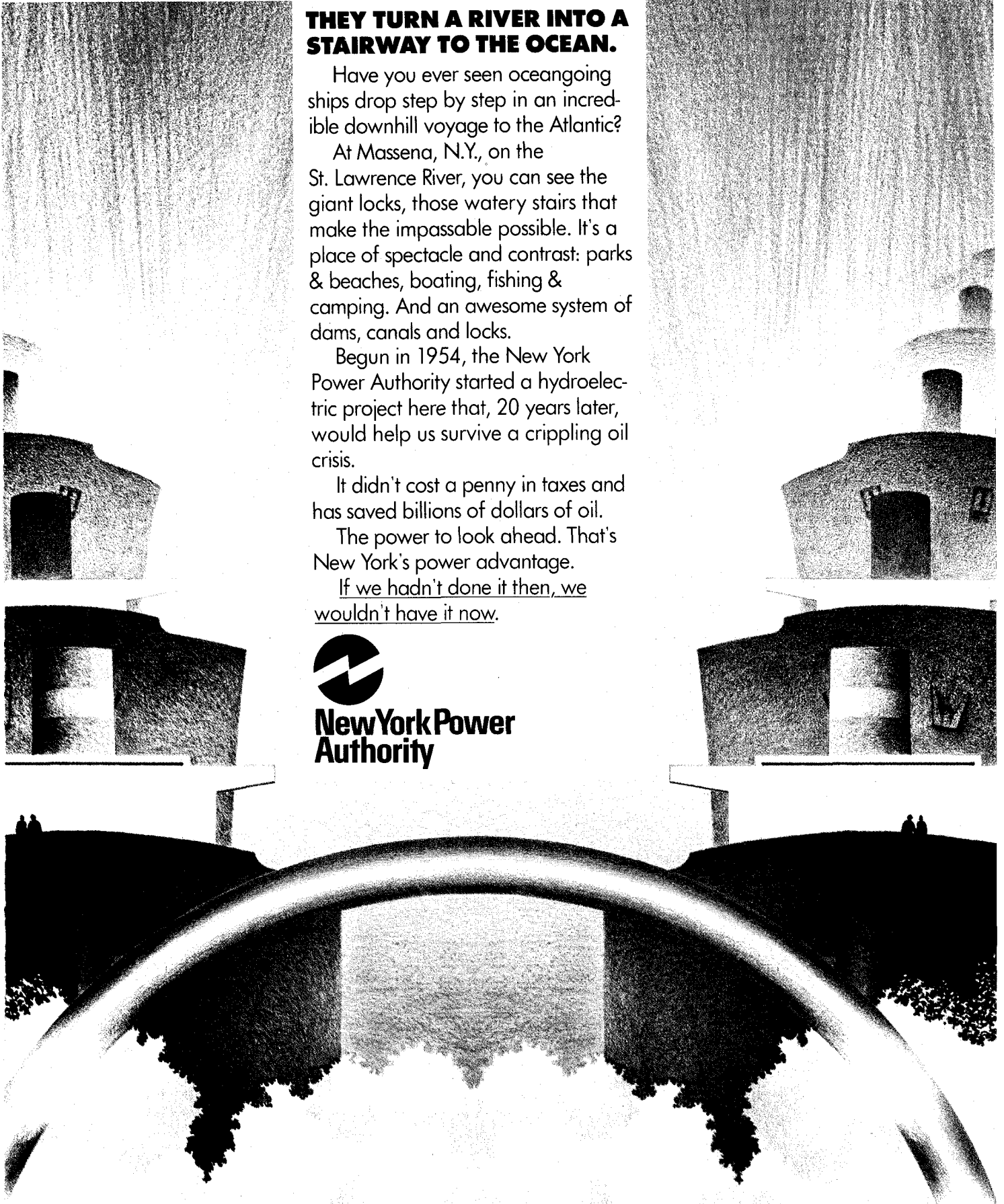
It didn't cost a penny in taxes and has saved billions of dollars of oil.

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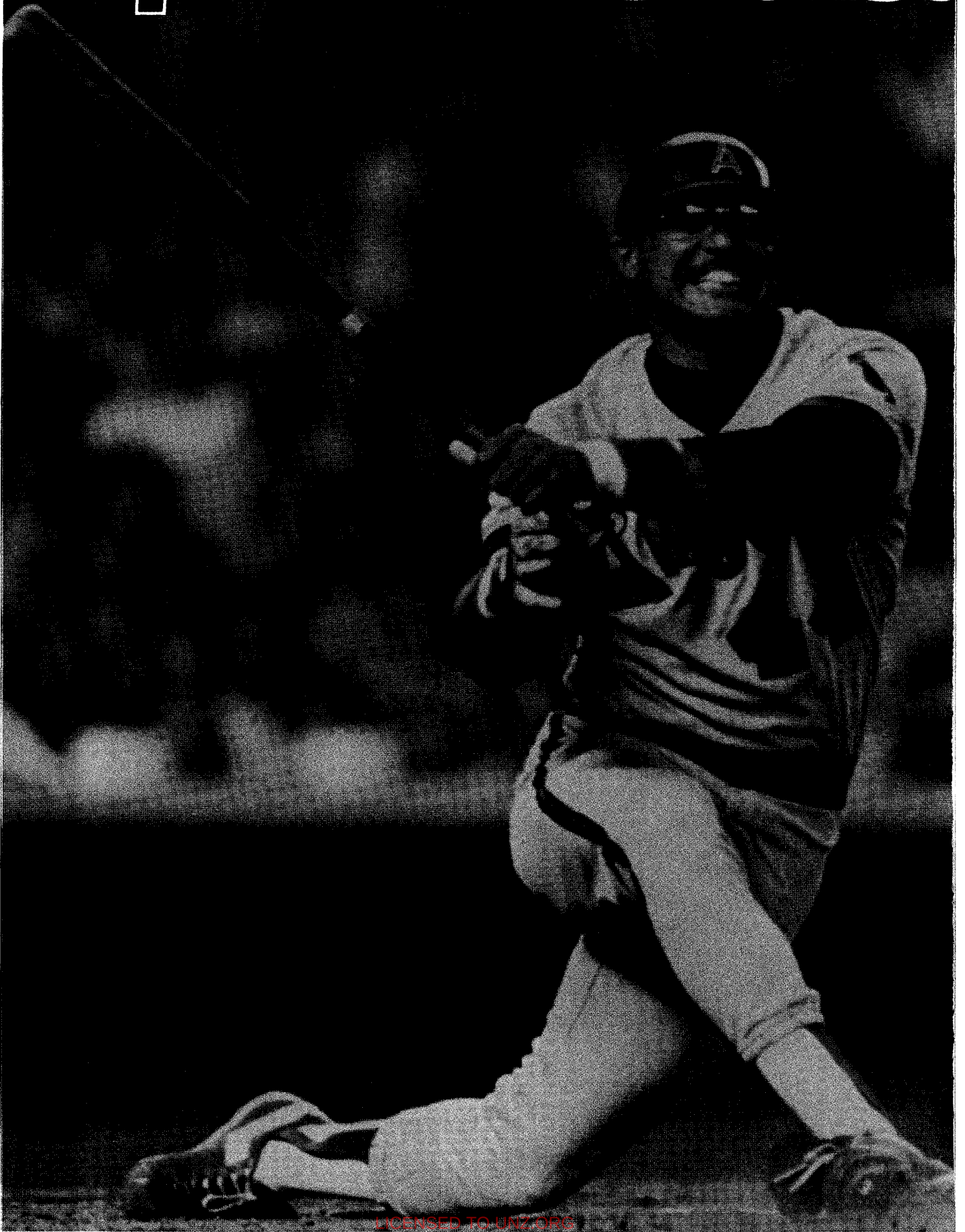
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Magazine	Audience (000)	B/W CPM
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U.S. News & World Report	3,568	8.15
People	4,070	8.18
Time	7,246	8.35
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Sports Illustrated

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Capturing the awesome power of stars like Reggie Jackson is just one way *Sports Illustrated* gains clout among male readers. Photography by John Iacono for *Sports Illustrated*.

IN AND AROUND TOWN

By Ruth Gilbert

April 25 through May 4

S	M	T	W	T	F	S
	25	26	27	28	29	30
1	2	3	4			

Angelo My Love, written and directed by Robert Duvall, opens April 27 at Lincoln Plaza I and deals with Gypsy life in Manhattan. On April 28, *Total Abandon* opens at the Booth. It stars Richard Dreyfuss as a husband left with his two-year-old son. However, all is not gloom: April 27 and 28, Edo de Waart conducts the San Francisco Symphony at Carnegie Hall, with guest pianist Alicia de Larrocha.



Hail to the Chief

Save May 2 for "New York's Birthday Salute to Bob Hope." Hope, with numerous friends, will gather at Radio City Music Hall for an extravaganza sponsored by the New York Fire House. Phone 757-3100 for ticket information.

The A.B.T.'s of Dance

Ross Stretton, a talented Australian import, and Cynthia Harvey, a principal of the American Ballet Theatre, are seen below in George Balanchine's *Theme and Variations*. The A.B.T. season starts May 2 and finishes July 16.



Every Inch a King

The American premiere of a new TV production of *King Lear*, starring Laurence Olivier and produced by Granada TV (of England), will be at the Museum of Broadcasting May 4. At right, the sorely beset monarch brooding over his woes.



Sensual Obsession

Above, David Bowie and Catherine Deneuve have found the secret of eternal youth, in *The Hunger*, a film set in New York City and opening April 29 at RKO Cinerama 1, RKO 86th Street 2, and other movie houses around town.



Simply Awesome

Four members of the cast of *Valley Girl* are enjoying themselves hugely before embarking on their surfboards. The film, directed by Martha Coolidge, stars Nicolas Cage and Deborah Foreman (the girl with the sunglasses), and opens April 29 at RKO 86th Street 1 and RKO Cinerama 2.



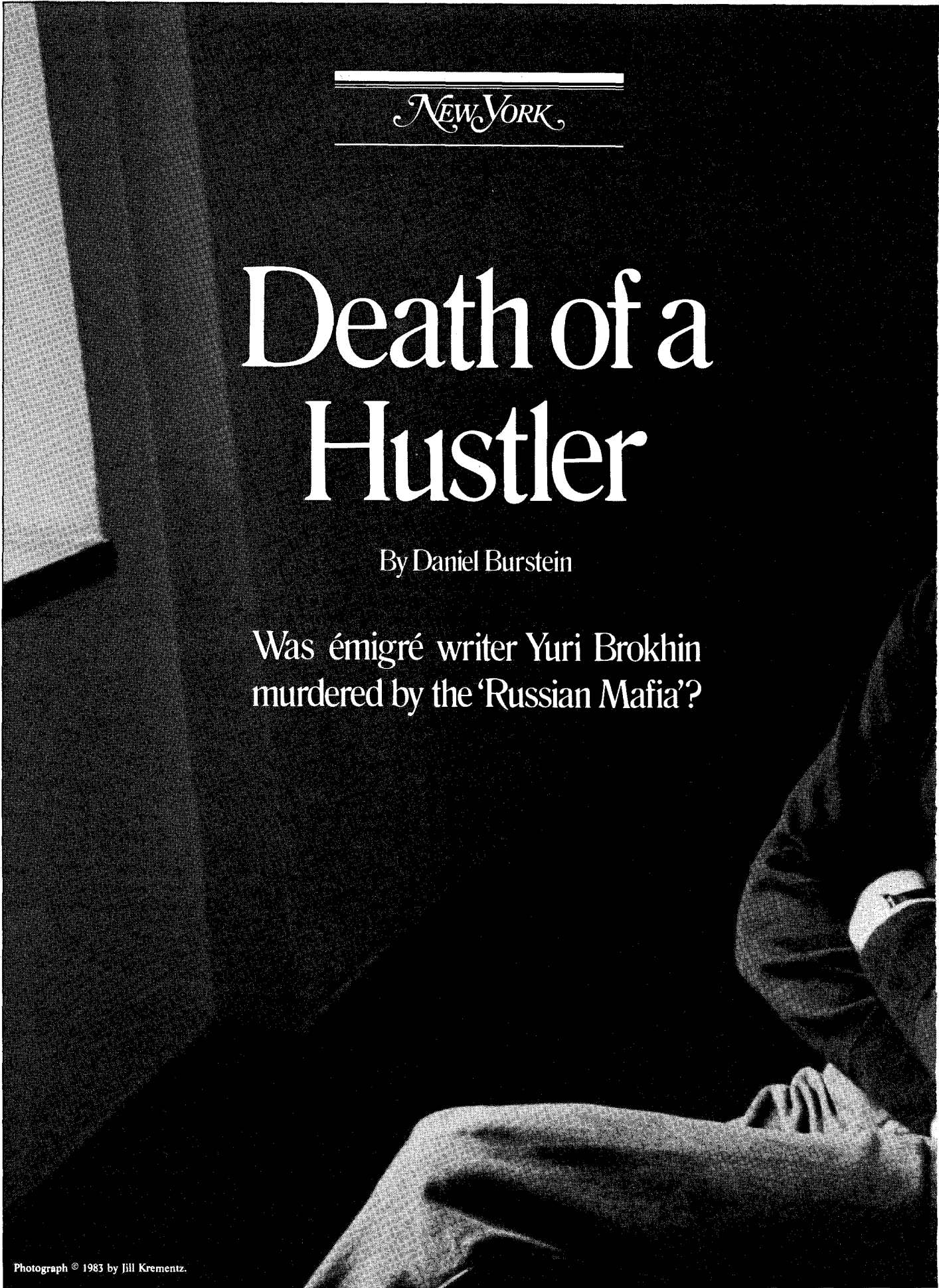
Photographs: top, center, Martha Swope; bottom left, Dan Brinza.

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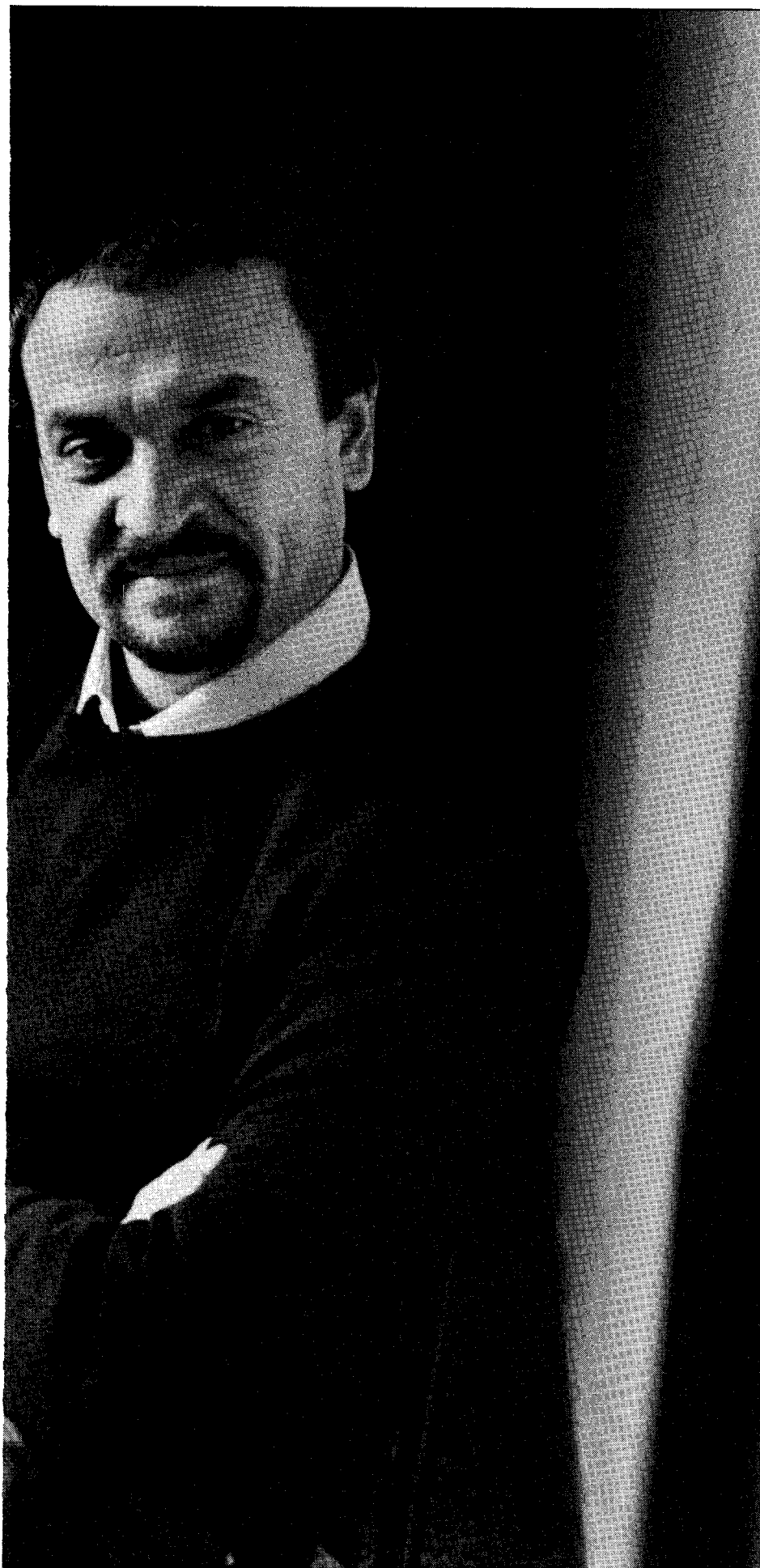
NEW YORK

Death of a Hustler

By Daniel Burstein

Was émigré writer Yuri Brokhin
murdered by the 'Russian Mafia'?

Photograph © 1983 by Jill Krementz.



ON THE LAST EVENING OF HIS life, Yuri Brokhin drove out to Brighton Beach, the creaky boardwalk community in Brooklyn that has revived with the recent wave of Soviet immigrants. Joining about 40 other people, Brokhin went to a party at the Metropole, one of the best Russian nightclubs catering to the newcomers. A Jewish immigrant himself, Brokhin, 48, had a lot in common with most of the people there. But he was different, too. He'd published two books in America—notably *Hustling on Gorky Street*—and moved to an East Side apartment. He'd lived high, tried to interest Hollywood in a movie, and picked up a reputation as an operator.

That night, December 5, 1982, Brokhin was in his element. A husky, earthy, captivating man, he ate and drank with gusto; he tipped the musicians and asked them to play his favorite Gypsy songs. The party was still going strong when he drove back to Manhattan with his pretty American girl friend, Tina Ragsdale. She left for work the next morning. When she returned at six, the doorman said he'd been in the apartment on an errand for Brokhin and seen him sprawled on the bed. "Your boyfriend is very drunk," the doorman said.

But Brokhin wasn't drunk. Tina found him faceup on the bed, a pillow wrapped around his head. There were no signs of forced entry. Some \$15,000 in cash, as well as artworks, a small quantity of hashish, and other items of value, had been left untouched. The executioner had fired a .25-caliber bullet into Brokhin's brain from close range and then escaped unnoticed in the middle of the day from the fourth-floor apartment.

The first reaction of many of New York's 45,000 recent Soviet immigrants was to point the finger at the K.G.B. The agency's estimated 200-plus agents in New York operate from the Soviet Mission to the United Nations, not far from Brokhin's flat. Newspaper and TV stories of the writer's death also hinted at a K.G.B. connection. The *New York Post* claimed that Brokhin was a "colleague" of a dissident Bulgarian assassinated in London in 1978 with a poison-tipped umbrella. Brokhin's death came only weeks after the accession to power in Moscow of former K.G.B. chief Yuri Andropov, and *Publishers Weekly* reported that Brokhin had told friends just before his death that he was going to write a book with "damaging information" about Andropov's personal life gleaned from his acquaintance with the son of the new Soviet leader.

Law-enforcement officials, meanwhile, began to look into what's called the Russian Mafia, a supposed clique of immigrants who brought lawlessness with them from the Soviet Union and are believed to be behind a small burst of

"... Not long before his death, Brokhin claimed he was working on

crime in the immigrant community.

The likely story of Brokhin's murder, however, is more prosaic and yet infinitely more complex than any simple theories about the K.G.B. or organized crime would suggest.

Like the protagonist of Dostoevski's novel *The Gambler*, Brokhin was a "man of many-sided development." Also like the Dostoevski character, Brokhin had the gambler's passion for the big score. His prose may not have recalled the great traditions of Russian literature, but Yuri Brokhin had the same fascination with scoundrels and thieves, gamblers and outlaws, as Dostoevski, Babel, and Gorki. In Moscow, Brokhin lived joyously among the rogues, but in New York—well, New York was a different story.

YURI BROKHIN WAS BORN IN 1934 in Dnepropetrovsk, a Ukrainian city as important as it is difficult for foreigners to pronounce. The original power base of Leonid Brezhnev, the city spawned the "Dnepropetrovsk Mafia" within the Soviet Communist party, whose members later filled many key positions in the Brezhnev era. According to Brokhin, he went to high school with Valentina Kirilenko, daughter of Andrei Kirilenko (now a secretary of the party's Central Committee), and two of Brezhnev's children, Yuri and Galina.

Intelligent and ambitious, Brokhin was nonetheless limited in his career choices by the fact that he had been born Jewish. His story is complicated because he wrote and said different things about it at different times. According to his publisher, Dial Press, he was educated to be a mining engineer. But after a few years in the mines he grew restless. He wanted to write stories and make movies, and he was beginning to gamble, sell record albums, and engage in the black-market activities that make for upward mobility in Soviet society. Eventually, Brokhin made it to Moscow, where he earned a place at the well-regarded Institute of Cinematography.

After graduation, Brokhin decided to become a free-lance scriptwriter, developing his own ideas for films, and selling them later to producers. Brokhin did well—cleverly making fluff documentaries in praise of the revolutionary spirit of those who could pay for such vanity. In a decade's work, from 1962 to 1972, he made about twenty films, most of them short subjects, and educational and technical films. He earned good pay, found an excellent apartment, drank at the arts clubs, and bought a car.

But something else was stirring in

Brokhin. He was fired from a Moscow television project over a film of his that poked fun at the local transportation system. Temporarily blacklisted, he turned his car into a gypsy cab. In short order it became a bordello on wheels, as prostitutes turned tricks in the backseat.

In the late 1960s, having worked his way back into the film world, Brokhin decided to research a movie based on Moscow's underworld. As a means of "getting material," he spent more than three years visiting the hangouts of the cleverest Soviet street criminals. Some years later, after he'd emigrated to the United States, he turned his reportage into the book *Hustling on Gorky Street: Sex and Crime in Russia Today*, published by Dial in 1975. The book's cover pitched Brokhin's story as "a true, firsthand account of hustlers, prostitutes, rogues, black marketeers, swindlers, pickpockets, forgers, gamblers, sports fixers, addicts and 'Mafiosi' in the Soviet Union."

After the book appeared, several Russian immigrants in New York claimed that stories they told Brokhin later showed up as first-person chapters in his book. But his adventures weren't all borrowed. Brokhin took part in rackets that ranged from pickpocketing to running illegal casinos, all in his quest to document life in the Soviet underworld. He seemed to be making an argument: In a society whose top levels were outspokenly pious but privately corrupt, the only honesty was in its bottom levels, where corruption was an open way of life.

In one of his "interviews" with a thief, he asked the man if he ever felt remorse. The man replied, "Never. How could anybody feel remorse, when we live in the land of total robbery? Take a TV factory, for instance. The working stiff takes tubes home one by one, the foreman carries out blocks of spare parts, the supervisor lugs home a whole TV set, and the factory director pockets cash that he's obtained by clever manipulations. The difference between them and me is that they dip their hands into society's pocket, and I dip mine in theirs."

Brokhin eventually settled down with a beautiful actress named Tatiana. By Soviet standards, the couple was extremely well situated. But Brokhin's personality was too iconoclastic to survive for long, even in the liberalized world of Soviet cinema. Moreover, he knew that as a Jew he would always find the doors to the top closed. Thus, when he began to hear that U.S.-Soviet détente would open the way for Soviet Jews to emigrate, Yuri and Tanya, as she was usually called, wasted little time applying for

exit visas. And on November 16, 1972, bypassing their official destination of Israel, Yuri and Tanya Brokhin arrived in New York to join what was then a community of perhaps 2,000 recent Jewish immigrants from the U.S.S.R.

Now that America's borders are open to Soviet Jews, America should at least take a look at our situation once we get here. It is a situation, unfortunately, that leaves much to be desired.

—Yuri Brokhin, "A Soviet Jew's Troubles Making It in New York," *New York Times* op-ed page, February 2, 1975

LIKE SO MANY OTHER IMMIGRANTS, Yuri Brokhin arrived in New York with dreams of quick success. He expected to establish himself as a writer and filmmaker; Tanya badly wanted to continue acting. First, however, they had to learn the language. Brokhin started driving a cab. But almost from the first he attracted controversy. The op-ed piece in the *Times* blasted the Jewish resettlement organizations for their insensitivity to the real problems of immigrants. Members of the émigré community in turn unleashed a torrent of invective against him, especially after the Soviet press trumpeted an edited version of his article back home.

But just as the Brokhins had lived above the norm in Moscow, they were soon living better than most Russian émigrés in New York. Yuri bought a limousine and drove it whenever he needed extra income. Although Tanya failed at acting, she got a good job as an announcer at Radio Free Europe/Radio Liberty, beaming news from the West back into the Soviet Union. They moved out of the Bronx, where they'd originally settled, and into a series of apartments in Manhattan, ending up in a building on 49th Street near First Avenue, where several successful émigré friends lived.

Personable, engaging, and provocative, Brokhin made friends easily as he tried to find his way among New York artists and writers. *Hustling on Gorky Street* sold almost 10,000 copies. The book received generally favorable notices, although critics pointed out its shallowness. A reviewer in the *Times Book Review* said it revealed "more about the nature of the Soviet economy than any sober analysis of a Five-Year Plan," but questioned why Brokhin hadn't probed "beneath the superficial humor of his rogues' gallery."

Through the late 1970s, Brokhin fared better as a writer than many of his critically acclaimed countrymen. His articles appeared in *Dissent*, *Jewish Digest*, and *The New York Times Maga-*

'something great' and would soon be able to bankroll a movie. . ."

zine. His opinions were quoted in stories about crime in the Soviet Union, the problems of immigrants, and the Soviet sports world. In 1978, Random House published his second book, *The Big Red Machine: The Rise and Fall of Soviet Olympic Champions*, a critique of corruption in the Soviet sporting establishment. Soviet watcher Harrison Salisbury gave it a mixed review in the *Times*.

Despite the visibility of his writing, Brokhin did not make the big money he had hoped for. The two books together brought him less than \$30,000. His magazine work netted only a few thousand more. Tanya made about \$20,000 a year at Radio Liberty, and Yuri drove his limousine from time to time, but friends still wondered where they got the income to support a Manhattan apartment, a small country home on Long Island, flashy clothes, and frequent evenings treating friends to dinner at Elaine's and jazz clubs in the Village.

"Let's face it," says an émigré who once worked with Brokhin in a Moscow studio, "he was very anxious to make big money, and the means to doing it were not important."

Brokhin made no secret of the fact that he loved to gamble. He frequently visited Atlantic City, played the horses at Aqueduct, and joined card games all over the city. A close friend says he saw Brokhin win \$13,500 on one horse race, and maintains that with luck like that the Brokhins' standard of living was not surprising. But others wondered whether Brokhin was relying on some of the hustles he'd learned on Gorky Street.

In 1979, Brokhin was arrested in the British Airways terminal at J.F.K., where he had been involved in a card game. A fellow gambler accused him of pulling a gun and stealing his traveler's checks. Brokhin contended that he had won the checks fairly. He ended up pleading guilty to a charge of disorderly conduct and paying restitution of \$170.

His lawyer, Melvin Lebetkin, recalls that "Brokhin was conniving but pleasant. You just had to like him. He was polite, extremely intelligent, and spoke very good English. He probably was a cardsharp, but I don't think he was involved in drugs."

TANYA'S CO-WORKERS AT RADIO LIBERTY say they saw tragedy coming in her life long before it happened. A fellow staff member recalls, "Everyone liked Tanya; everyone disliked Yuri. She was beautiful; he was almost ugly. She was open and good-natured; he was conceited and deceptive. Most of us could not understand the match. But then eventually we understood that it

was the desire to be rich that drew them together. She couldn't settle for an ordinary good life; she wanted more. Their illusions were not about America, but about their own abilities. She was at most an average actress; he was really of limited intellect and a bad writer. But he would do anything for money."

Tanya had been an alcoholic for a



Tanya Brokhin: Her drowning was ruled accidental.

long time, but in the late 1970s her condition became worse. Yuri is said to have left her for a few months in an effort to force her to stop drinking. By 1980, some who knew her say, she was also beginning to use cocaine heavily. On an April night in 1981, Tanya drowned in the bathtub. The death was officially ruled an accident, but friends remain bitterly divided over what actually happened. Some of those who cared deeply for Tanya suspect that she was murdered. They think it might have been a warning to Brokhin by some of his cronies in crime. Others wonder whether Yuri himself had a hand in her death. Yuri's close friends, however, say Tanya's death affected him so deeply that he never quite recovered.

Soon, Brokhin began working on two screenplays. The scenarios, says a friend, were about "Tanya's life in America and Russia and alcohol, narcotics, and spies." He stayed in close touch with several old friends from the Moscow movie world. One of them recalls, "Yuri always had hope that he was going to make a big Hollywood movie. He was always saying that he was going to get a

big deal and then get all his old friends from Moscow back together again to work on the movie."

Not long before his death, he said he was working on "something great," and would soon have money to bankroll a movie. Since the murder, the Russian community and the émigré press have been full of speculation on where Brokhin got his money.

Ludmila Kafanova, a friend of Tanya's, wrote a series of articles in New York's principal Russian daily, *Novoye Russkoye Slovo*, and commentary in the *News World*. She intimated that, aside from gambling and drug dealing, Brokhin was in the "service of the Soviet secret police." Her commentaries hinted without much substantiation at his possible involvement in everything from killing Tanya to collect her insurance policy to dealings with the Bulgarian airline official detained in connection with the plot to assassinate the pope.

BUT TO HIS HANDFUL of close friends, Brokhin had a different image. They call him a sensitive, passionate intellectual who was struggling to come to grips with his life and his art. Says Nora Maclin, an émigré

designer who met Brokhin shortly after her arrival in New York, "He loved America and enjoyed life very much. He was a very good friend, always encouraging me, always supporting me. If he did something wrong with his life, I didn't know about it. If he had a business besides writing, he didn't talk about it."

Adds a former Moscow film director who had gone to school with Brokhin, "He always talked about movies, movies, movies. He was very disciplined. He studied English very hard. Some people say he was a narcotics pusher, but I am absolutely convinced he couldn't be. He might take a little cocaine to get excited when he would gamble in Atlantic City, but he never would have made business in narcotics. He hated what alcohol did to Tanya."

Shortly after Tanya's death, Brokhin fell in love with Tina Ragsdale, a 27-year-old photo editor who eventually moved in with him. Tina and Brokhin stayed quietly at home most evenings; long summer weekends were spent near the beach on Long Island. Friends say that Tina—who refused an interview—was stunned to hear allegations after his

"...The F.B.I. thinks Soviet officials may have used the recent

death that he had been involved with drugs, counterfeiting, and other schemes.

Odessa is an awful place... All the same, I think there's a lot to be said for this great city, which has more charm than any other in the Russian Empire.

—Isaac Babel, *Odessa*, 1916

THE MURDER OF YURI BROKHIN is still an open case on the books of the 17th Precinct. Detectives there have been through the usual motions trying to solve this unusual case. They have established that Brokhin was probably killed by someone he knew; they have ruled out Tina Ragsdale as a suspect; they have interviewed nearly 50 people from the Russian community; they have called in the F.B.I. and listened to what it knew about Yuri Brokhin. Says Detective Robert Turner, "Being the type of individual he was, you can't rule out any speculation. There is nothing that substantiates a connection to the Soviet Union or the K.G.B., but it can't be ruled out, either."

Off the record, however, the authorities see Brokhin's death in the context of a broader pattern of crime attributed to what is being called the Russian Mafia. Two months after Brokhin's death, for example, Victor Malinsky, a 24-year-old immigrant, was shot and killed in the doorway of a Chelsea building. Robbery was apparently not the motive: When Malinsky's body was found, his wallet contained \$265 in cash, and on his finger was a diamond ring. Malinsky was reputed to have been a big cocaine dealer and was due to be sentenced the next day, having pleaded guilty to distributing counterfeit money. He had patronized two Chelsea after-hours clubs that, according to a *Times* report, may have been tools in an F.B.I. effort to uncover corruption in the 10th Precinct. Several other murders of Russian émigrés over the past two years appear to be professional hits.

James F. Murphy is the F.B.I. agent heading up a year-old investigation of the Soviet-émigré community. Murphy says that an element representing 1 to 2 percent of the immigrant population has been involved in "con games, insurance fraud, heroin, cocaine, extortion, counterfeiting, loansharking, and homicide." He adds, "There's a lot of guns in the community, and when you have so many guns, you have a lot of shootings."

The F.B.I. believes it possible that the Soviet authorities—like the Cubans during the boat lift—used the wave of emigration in the early 1970s to rid themselves of hundreds if not thousands of

common criminals. They came from Odessa, Dnepropetrovsk, Tbilisi, Baku, and other cities of the fiercely independent southern republics of the Soviet Union, where black markets thrive.

Authorities doubt that the percentage of criminals among the Russians is anywhere near the percentage of criminals in the boat lift. But they point out the obvious benefits to the Kremlin: getting rid of known troublemakers, clouding the reputation of émigrés as victims of persecution, and causing disruption in America.

Moreover, F.B.I. officials suspect that to win release some of the criminals were forced into promises of cooperation with the K.G.B. "We can't say the K.G.B. controls their activity," says Murphy. "But we wouldn't be totally surprised if we found that out."

Brighton Beach is said to be the nerve center of the Russian Mafia. Called "Little Odessa," because up to 80 percent of the community's immigrants come from there, Brighton Beach today reflects the "charming" side of Odessa that Babel wrote about long ago. The Russian immigration has brought life and vitality to the once decaying streets and beachfront. On weekends Russians stroll, sing, play cards, and picnic on the boardwalk; on Friday and Saturday nights, the nightclubs are packed with crowds enjoying the best Russian entertainment while scarfing down vodka and caviar. These people are mostly secular Jews—a generation largely cut off from the religion of their parents and grandparents by the Soviet state. Ham and sausages are arrayed gloriously in the windows of their shops, to the chagrin of some kosher-keeping earlier immigrants. A mix of Russian, Yiddish, and English is heard in the streets. Local police officials say they have no unusual problems with street crime.

But the F.B.I. maintains that behind Brighton Beach's closed doors, onetime members of Odessa's underworld are working to re-establish themselves in New York—and moving into Atlantic City, Philadelphia, and Los Angeles too. "We have been able to establish a definite association between people who were in jail in the Soviet Union and criminal activity in this country," says Murphy. A case in point: Vladimir "Vadic" Reznikov, arrested for the New Year's Day 1981 murder of Rachmil Dementev in the National, a Brighton Beach nightclub, is known to have served time in the Ukraine.

"For a small group among the immigrants, crime is a trade they bring from home," says Murphy. Altogether, there have been about 400 arrests of Soviet immigrants in New York and Philadel-

phia over the last two years, although many are for crimes not considered within the purview of the Russian Mafia. The F.B.I. reports that a hierarchical, crime-family-style organization is only at its earliest stages.

Leaders in the Russian community are worried that the crime picture will be blown out of proportion. "Brighton Beach is a town with 25,000 Jewish immigrants," says Andrei Sedych, editor of *Novoye Russkoye Slovo*. "I am not idealistic about them. They are not all freedom fighters, and I am sure the K.G.B. planted some criminals. But in every American town of 25,000 you will find most people are honest and hardworking—yet some are thieves or welfare cheats. A few will be drunks, some will be crazy, and one or two might kill. But it is no more fair to judge Russian immigrants by those few than it would be any other group. In the end, they will become good Americans—no better, no worse."

If I ever become a grandfather, I'll call my grandchildren together, show them this book, and say: "Hey, kids, don't be lazy—look around you: In this dull history called human life, you can always find a couple of exciting moments."

—Yuri Brokhin, from *Hustling on Gorky Street*

WHO KILLED YURI Brokhin? That may never be known. But several theories are current:

One of the most popular is that Brokhin got caught pulling a sting while laundering money. Laundering has become a significant industry in the Russian community, as cocaine dollars and counterfeit dollars are used to establish legitimate businesses. Even some of the people who downplay talk of a Russian Mafia wonder where Russian merchants have gotten the cash to open some 50 stores and nightclubs in the community.

There are other suggestions that Brokhin may have offended the mob—either Russian- or American-style. First, Tanya's pet dog died in mysterious circumstances, then Tanya, then Yuri. "When they kill your dog it means something; it is a warning," says a friend of Tanya's. The Secret Service has uncovered Russian-immigrant involvement in the distribution of a \$100 counterfeit note believed to come from Italy. Did Brokhin figure in the hooking up of Italian and Russian crime families, a trend the F.B.I. says it's starting to see? There's also the possibility that an old score from Dnepropetrovsk or Moscow was being settled. A number of thieves

wave of emigration to rid the nation of hundreds of criminals. . ."

he knew in his Soviet-underground days have now found their way to New York.

The most farfetched theory—yet one that few in the Russian community will discount completely—sees an intersection between the K.G.B. and the Russian Mafia. "There is undoubtedly an interest on the part of the K.G.B. in the Russian Mafia," says R. Jean Gray, the F.B.I.'s chief K.G.B. watcher in New York. Nonetheless, Gray says that political assassination in the West—except, perhaps, by the Bulgarians—has been un-

turned out to mean that the Bulgarian had worked for Radio Free Europe/Radio Liberty, as had Tanya Brokhin.

Yet the specter of past K.G.B. activities is powerful enough to keep investigators glancing at least occasionally in that direction. Edward Kline, a prominent supporter of human-rights activists in the Soviet Union, says that political émigrés Valery Chalidze and Petro Grigorenko have been warned by the F.B.I. that there may have been K.G.B. plots circulating against them.



'Little Odessa': Nightclubs like the National have sprouted in Brighton Beach.

der a moratorium since the early 1970s. About Brokhin he observes, "A political assassination is a decision that would have to be made at the highest levels. It wouldn't be risked against just a thorn in their side."

The notion of a decision "at the highest levels" recalls the coincidence of Brokhin's death and Andropov's rise to power. Most experts doubt that Brokhin could have known something damaging enough about Andropov to cause the Kremlin to issue an assassination order. Some doubt that he even knew Andropov's son or the children of other high-ranking Soviet leaders, as he claimed. Vladimir Sakharov, a former K.G.B. agent who defected to the United States, worked for Yuri Andropov and knew his son, Igor, well. Sakharov has already published an article in *Penthouse* about Andropov—and survived.

Other insinuations about K.G.B. involvement have failed to hold water. The *Post's* mention of Brokhin as a "colleague" of the assassinated Bulgarian's

If this scenario is plausible at all, the key point is less likely to be Brokhin's knowledge of Andropov than his knowledge of underworld contacts—perhaps one that linked the K.G.B. to criminal activity in New York.

The Soviet Union is infected from top to bottom with corruption. . . . It turned the Soviet regime in the sixties and seventies into a land of corrupt rulers, ruling over a corrupted people.

—Konstantin Simis, a former Moscow lawyer, in his book, *USSR: The Corrupt Society*

A MERICANS HAVE OFTEN REGARDED Soviet immigrants idealistically, assuming that all of them were refugees from intense persecution. Emigré intellectuals, however, are more realistic about their countrymen. Sergei Dovlatov, one of the most promising new Russian writers in New York, describes three kinds of immigrants who

come to America: A third come chiefly for political reasons, he says. Another third are looking for a more affluent, materialistic life. A final third are "avanturists"—adventurers—some of whom are criminals and others of whom are simply too cosmopolitan in their tastes to face a lifetime in the drab ambience of Soviet society.

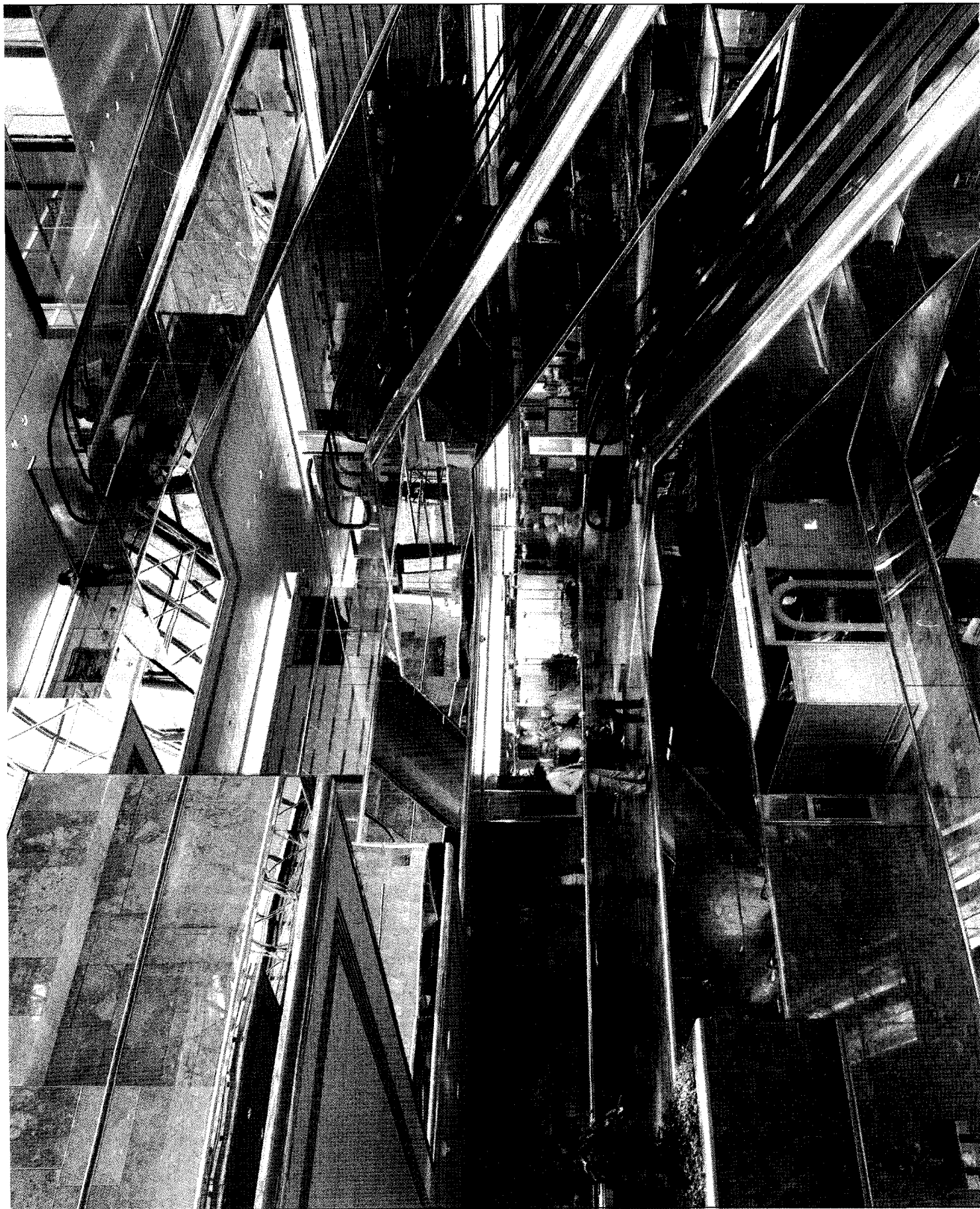
Brokhin, Dovlatov thinks, was just such an *avanturist*—seeking the excitement of the American way of life, but perhaps forgetting that the rules of the game are different in New York from what they are in Moscow. "Even the immigrant who wears blue jeans and blue-jean jacket and a cowboy hat is still a stranger in America," says Dovlatov. Dogmatism is so ingrained in the Russian mind, he believes, that immigrants often substitute one set of extremes for another. Thus, jettisoning the claustrophobic Soviet life-style can lead immigrants like Brokhin to think that in America they are totally free.

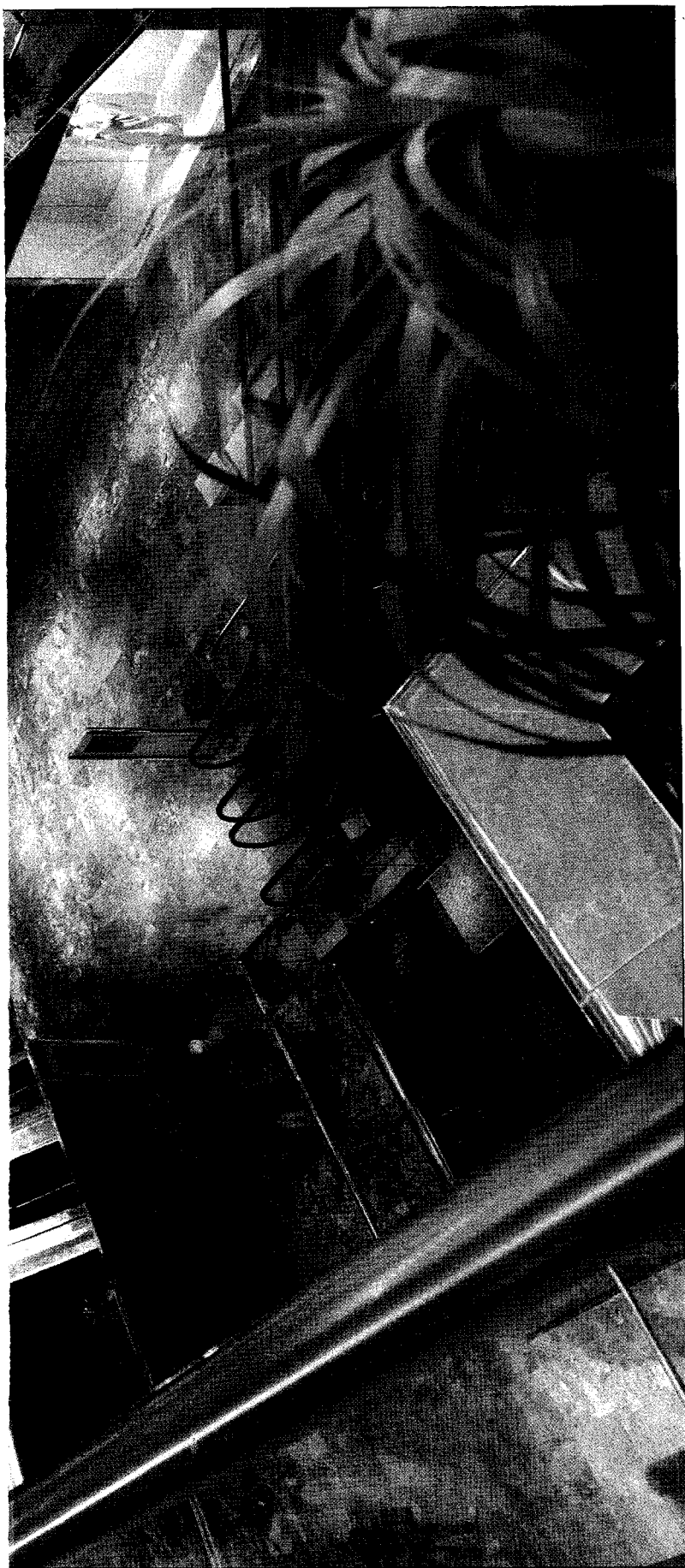
Others see Brokhin as a product of the Soviet system of corruption he documented in his books—a system that forces even intellectuals and professionals to live with deception, bribery, and black-market dealings. In New York, while a great many immigrants seek to shed what they learned in the U.S.S.R., others see even greater opportunities to put their skills at deception to work.

"When people from Odessa settle down close to each other in Brighton Beach, they see very quickly that the one who is selling forged driver's licenses is living better than the engineer who could only find a job as a taxi driver. They see that it is easy to have an unlawful income here," says Boris Bochstein, a former lawyer and journalist in Moscow who has written about Brighton Beach for the émigré press.

Bochstein speculates that Brokhin's fatal mistake may have been in blurring the distinctions between the two systems. "In the Soviet Union, if you are a criminal, you can cheat your partner and it is still not likely he will kill you, because it is very hard to get a gun and very hard to find an extra home to hide in. But in America, if you cheat your partner, he will kill you. Maybe Brokhin didn't understand this."

Thus it is possible that when the passions are cleared away from the Brokhin case and all the facts accumulated, there will emerge a Yuri Brokhin partially true to what both his friends and enemies say about him: a quick-witted, articulate man of great romance, charm, and artistic sensibilities, whose dreams for a better life lured him compulsively into criminal schemes, dark scenarios, and ultimately to his death.





Photograph by Wolfgang Hoyt/ESTO.

Trump's Spectacular

THE WORLD'S MOST TALKED ABOUT "address" is the way Trump Tower is described in its lavish promotional brochure. And if that declaration overstates the case, the building is certainly causing plenty of comment in New York. The bronze-glass tower rises 68 stories above Fifth Avenue and 56th Street, its zigzag façade presenting an unusual variation on the standard rectangular-skyscraper theme and providing residents with some of the most sweeping views in town. (They are also some of the most expensive: One triplex is priced at \$6 million.)

But for all the tower's bronzy insistence on the

urban scene, the downstairs has drawn the most attention. Entering the building from the Fifth Avenue side, you are met by busby-topped mock grenadiers who usher you into a six-story atrium faced in pink breccia Perniche marble accented with lots of brass and reflective glass. A "waterwall" cascades down one side of the space, further muffling the already hushed conversations of shoppers doing business in what is undoubtedly the priciest concentration of boutiques in New York.

If the names of some of the shops sound unfamiliar, it's because until Donald Trump lured them to his marble emporium, it was necessary to go to Europe or

beyond to sample their wares. There is a branch of London's 200-year-old Asprey, which is offering—for \$230,000—an American bald eagle crafted of amber, gold, and rock crystal. Loewe, of Spain (46 stores in Europe and Asia), provides gold-suede suitcases for \$1,500.

A vertical super-mall stocked with so much overseas opulence may seem out of character with the city around it, but that city is well known, after all, for its fascination with the new. And while New Yorkers are getting used to the prices, they can get their money's worth just looking. It's a dazzling place to stroll, not to mention throw a party.



© 1983 Par Parfums Ltd. Photograph by Robert Farber



Hello?

*How's the Great American
Novel going?*

So far it reads more like the turgid
insights of a lonely Albanian
date-plucker.

Did I hear the word "lonely"?

There's a fog rolling in.

*You're in Pawgansett, dear. It
holds the world record for fog.*

The "t" in my typewriter is
sticking. I have seventeen cans of
lentil soup. And my Paco Rabanne
cologne, which I use to lure shy
maidens out of the woods, is
gone, all gone.

*You're going to have to do better
than that.*

All right, I'm lonely. I miss you.
I miss your cute little broken
nose. I miss the sight of you in
bed in the morning, all pink and
pearly and surly.

*And you want me to catch the
train up.*

Hurry! This thing they call love is
about to burst the bounds of
decency. And, darling...

Yes?

Bring a bottle of Paco Rabanne,
would you? The maidens are
getting restless.

Swine!



Paco Rabanne
A cologne for men
What is remembered is up to you



Available at Bloomingdale's

IF YOU'VE BEEN AFRAID TO GO TO ELAINE'S THESE PAST 20 YEARS, HERE'S WHAT YOU'VE MISSED. BY

A. E. Hotchner
Gay Talese
David Halberstam
Roy Blount Jr.
Norman Mailer
Nora Ephron
Dan Jenkins
Peter Maas
Peter Stone
Frederic Morton
Jack Richardson
Arthur Kopit
Jules Feiffer
Betty Comden
Irwin Shaw
Terry Southern
James Brady
Dan Greenburg
Larry L. King
Robert Brown
George Plimpton
Barbara Goldsmith
but not
Woody Allen

THE PHENOMENON KNOWN AS ELAINE'S IS celebrating its twentieth anniversary this month, but no one can give you a clear explanation of how this has come to pass. Rationality will get you nowhere. The food, décor, service, prices, seating—name it—have all been fodder for stand-up comics, yet on any given night, the clientele, ranging from Nobel Prize winners to rock stars, will outglitter that of any other establishment in the city.

Still, there are a large number of people, well known, rich, prestigious, who find the prospect of presenting themselves at Elaine's intimidating, who feel they need some kind of special entrée, afraid to enter if not accompanied by an accepted regular. The public perception of Elaine's—to an extent justified—is that of a forbidding, cliquish preserve restricted to the favorites of the lady whose name it bears, and these outsiders wonder what qualifies those who dine at the favored tables. The irony is that few of the illustrious who do frequent Elaine's unhallowed walls can explain why they are there.

How they got there in the first place has to do with the fact that the early settlers around Elaine's checkered tablecloths were writers. Writers are pilot fish—they are fearless and adventure-prone and will go into any new, dark, uninviting place if it looks cheap, different, and indulgent about how long a table can be occupied. Writers like to sit at tables for a long time and not spend much money, or spend a great deal if they can put it on their tab. Either way, they are not a bonanza for a new restaurant.

When Elaine Kaufman, who helped manage a restaurant called Portofino, at Thompson and Bleecker Streets, in the Village, transferred in April 1963 to a dark, rather drab Austro-Hungarian bar at 88th and Second, some pilot-fish writers came poking around. Nelson Aldrich lived around the corner, George Plimpton came in, Jack Richardson, Mary Ann Madden (she even painted the ladies' room for opening night), and word was flashed through the

scriveners' underground that Elaine's was choice waters. She not only let them linger at their tables and run up tabs, but was amusing and sympathetic, and *she liked writers!*

"Yes, right off the bat," Elaine says, "I liked having them around. They're a thinking group, and they're right out front with their feelings, and they're funny and intelligent. They like to stick together, because they're all under the same strain of working on their own against a blank piece of paper. But they don't talk about writing, because they've had that all day long, so they turn their minds to other things. And they keep the same hours. What good's a saloon for stockbrokers who watch the *Today* show while they're getting dressed? The big thing is that writers are doing what they want to do—write—whether it's going good or not; writing is their thing, and that puts them ten points up on other people who bitch about their jobs."

By the mid-sixties, Elaine's had become virtually a writers' club. Elaine kept all her reservations for them, and late arrivals would be accommodately squeezed in with early squatters. I used to be there three or four nights a week at a table with Gay Talese, David Halberstam, Michael Arlen, Jack Richardson, Bob Brown, Bruce J. Friedman, George Plimpton, Peter Maas, and sometimes Norman Mailer. Most of us had not yet started writing books. Talese and Halberstam were unsalaried refugees from the *New York Times*, Plimpton had not yet played quarterback for the Detroit Lions, and I was living in a one-room fifth-floor walk-up, trying to write a book about Ernest Hemingway. But Elaine treated all of us royally. You paid when you could, and if you couldn't, you would someday when, you hoped, the work in progress hit the best-seller list.

Of course, there were occasional flare-ups. There was an evening when, sitting around drinking, Buzz Farber and Frank Conroy got into an arm-wrestling match. Norman Mailer made a bet with Jerry Leiber on the outcome; it somehow escalated into combat, with



Norman grabbing Jerry around the neck and trying to strangle him. Buzz Farber, by the way, won the wrestling match.

The big glass window in front has twice been shattered, once by a guy who had an argument with his girl and, seized with the fury of his rhetoric, ran outside and threw a garbage can through the plate glass, and another time, when Bruce J. Friedman and friends were set upon by an obnoxious drunk on their way in, resulting in the drunk's getting socked so hard his head cracked the window.

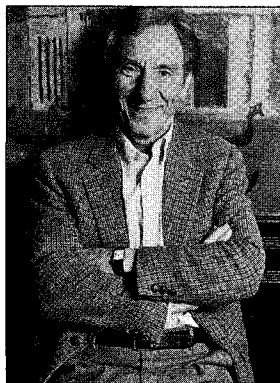
BUT THE PROBLEM WITH PILOT FISH IS THAT, true to their name, they lead other fish into their waters, namely sharks and barracudas, and that's what happened to Elaine's: Where there are writers, the sharks of Hollywood are sure to follow, for producers and directors need writers the way Elaine's kitchen needs calamari. The influx of these big Hollywood fish caused Elaine to enlarge and spruce up her narrow saloon, doubling, then tripling its size.

But it stayed crowded, because the big Hollywood fish attracted the glitter fish—the stars who feed off producers and directors the way producers feed off writers. Once all that was in place, it was inevitable that the gawker fish would come clamoring for tables, but Elaine stood at the gate, and only the select few were allowed in to swim with the glitter fish, the sharks, and the pilot fish.

It was at this point that Elaine's began to develop its snobby mystique: If you didn't know Elaine, she would keep you standing at the bar while her pets paraded by you on their way to the choice tables. Elaine's had become a New

Among the Elaine's select in the mid-sixties were (top row) John Barry Ryan, Lewis Lapham, Bobby Short, William Styron, Bruce Jay Friedman; (second row, standing) Nicholas Pileggi, Robert Brown, Jean-Pierre Rasmus, Buzz Farber; (second row, seated) Willie Morris, Jack Richardson, Elaine, Christopher Cerf, David Halberstam; (front row) Arthur Kopit, Jack Gelber, George Plimpton, Gay Talese.

A. E. Hotchner



York institution, like Zabar's, where one yearned to go but was afraid of venturing in as an outsider.

Elaine maintains that all this is a misperception of her establishment, which, she claims, is as equitable as any other popular restaurant. "We honor reservations," she says, "and if you have booked a table, you get seated. But people who walk in off the street without reservations have to take their chances, like they do at other restaurants. As for certain tables' going to my regulars, listen, I like having steady customers—it's my neurosis about being separated. I don't like people who just pass through and eat a meal to take a look. I save my tables for my family, the ones I know and care about. I don't have any family of my own—who needs all those problems? I prefer my restaurant family because no matter if I have a rotten day, I know that comes night I'll be in my place and it'll revive me and I'll have a good time."

"And how do you feel about the invasion of the Hollywood horde?"

"They pay the rent."

WHO IS THIS AUTOCRAT OF CELEBRITY dining, this doyenne of who hobnobs with whom? She is not an alumna of the Cornell restaurant school, nor did she apprentice at Orsini's, nor does she have a certificate from the Cordon Bleu. She was born in Manhattan, Amsterdam and 140th Street, raised in Queens on Sutphin Boulevard; her father was a shopkeeper; as a kid she was pathologically skinny and had rickets; she barely finished high school but was an avid and compulsive reader; she started to work as a waitress and loved it.

"Waitressing was a perfect fit for me," she

says, "my life glove. It excited all the things I like to do and am good at—describing food to make it interesting, getting a fix on the customer's mood and then dealing with it so that he enjoys it, perking him up if he's had a rotten day, babying him with the menu if he needs it, amusing him if he is in a bantering mood. I simply have a knack for being a quick mind-and-mood reader on the people who sit down at a table. Especially men. I had a ball. And that's all I've ever done. The restaurant business has given me an open ticket on enjoyment, and, what's incredible, paid me a lot of money for doing it.

"All I was after was a nice place that would attract neighborhood people, and I figured if I ran it right I could make a living. That's all I was after. Right from the beginning I cared about the people who came in, cared about their enjoying themselves. I liked that, and I guess that's what gave it the atmosphere."

When people who are disgruntled with Elaine's ask me "What do you see in that place?" that's what I tell them—what I see is the invisible atmosphere, the tantalizing spirit of the place, the ebb and flow of arrivals and departers, table-hoppers who plunk themselves down for a couple of minutes, the milling, amorphous bar people who lead a life of their own, the camaraderous waiters who sometimes philosophize while reciting the menu, but more than anything Elaine herself, stopping by to deliver spicy bulletins, greeting and kissing her friends, scolding waiters, seating her regulars at tables that mystically appear where there is no space for a table, pulling up a chair and joining a table, drinking coffee and enjoying the repartee of her favorites, enlarging a table for four to a table for ten faster than Doug Henning can conjure up an elephant, Elaine the source of the warm, *gemütlich* ions that fill the room.

AS FOR THE PILOT FISH, MANY OF THEM have been driven out by the sharks and glitter fish. That's nothing new. When I first came to New York, I was with the pilot fish who congregated in Chumley's, in the Village. I used to dawdle for hours at a table with Jerry Salinger, who didn't use his initials then.

And long before that, some struggling writers named Ernest Hemingway, Scott Fitzgerald, Ford Madox Ford, Sherwood Anderson, and James Joyce were a rarer species of pilot fish who eventually attracted the glitter crowd to Paris in the early twenties.

But despite the sharks, the glitter fish, and the gawkers, Elaine's pilot fish remain loyal to her. Irwin Shaw sent his contribution from Klosters, Switzerland, David Halberstam's came from Tokyo, and Gay Talese's piece arrived from Philadelphia. Don't laugh—it is not easy to write coherently in Philadelphia.

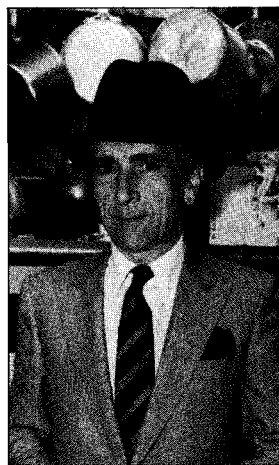
One of Elaine's writers who did not contribute to this gang chorus is Woody Allen, and that's because as a writer, producer, director, and superstar he is a hybrid pilot-glitter fish-shark, which cancels him out.

So, I ask Elaine, after twenty years of serving veal chops and squid salad to these writers, who are you with them?

"Big Mama, that's who I am with them. Big Mama. Rain or shine, I'm there," she says.

—A. E. HOTCHNER

ELAINE EXTENDS HER HEART TO NEW YORKERS TOO DISORGANIZED TO ARRANGE THEIR OWN NIGHTLIFE.'



Gay Talese looks slightly misplaced in Elaine's kitchen—he usually gets a better table.

IN MY TWENTY YEARS OF NIGHTS AT Elaine's—during which I have consumed roughly but unprotestingly 3,000 meals, have drunk 1,800 bottles of wine, have lost twelve pounds, and have gained two friends, both of them waiters—I have seen Woody Allen 2,300 times, but I have never said hello to him, because he invariably enters the restaurant looking at the floor, being guided through the crowd to his celebrated obscurity in the corner by a frightfully frail Mia Farrow and by an affable Drusean gentleman who often waves in my direction but whose name I do not know.

The celebrities at Elaine's, however, along with the dishes that have failed to enchant Mimi Sheraton, are not determining factors in the restaurant's enduring presence in New York. Its success is due rather to Elaine herself, an ebullient woman with a large heart that she extends selectively to a group of New Yorkers who are too disorganized to arrange their own dinner parties or nightlife, and thus she has created a rather permanent immovable feast at 1703 Second Avenue. Since she is that rarest of restaurateurs, one who actually reads books, she has always welcomed writers to her tables, elevating them from the status that most of them had occupied since the 1920s, when George Orwell was washing dishes at the Ritz.

—GAY TALESE

THERE HAD BEEN FORERUNNERS—Bleek's for the *Trib* and *Times* people when there was still a *Trib* and *Times* people still lived in Manhattan. That is, a place where writers and reporters could go after work and continue to talk and argue shop, anything to do in the descending loneliness of post-work hours but go home. In the sixties, Elaine's became the place for many of us. In 1967, I left the *Times*, and now, more than ever cut off from the informal club that a newspaper represented, for in a city room you were always surrounded by both friends and enemies, I was drawn to Elaine's.

Later, people called it a literary salon. Perhaps, but though a lot of good writers made it their base, I can hardly remember a serious literary conversation. Instead it was almost all shoptalk, filled with the heat of ambition of young men (and a handful of young women) who were unwilling to let go of their professional dreams at 6 p.m. Mostly the talk was about money and royalties and sales and agents; when I first went there, the hot agent was Candida Donadio, and the hot editor was Bob Gutwillig, then of N.A.L., who was said to be throwing around advances of \$25,000 (and had even paid, it was said, \$40,000 for a two-book contract). A man clearly loose with publishers' money.

Within the club that Elaine's was becoming, there was an Inner Club, Table Four (that is four tables down from the door). Bob Brown and Jack Richardson held forth there, and admittance was with their approval, or with that of Elaine herself; if you were accepted by them you could sit down, or if Elaine brought you over and introduced you, you could sit down. Richardson was writing a book on gambling, and on occasion, late at night, turned the table into a poker table. Everyone who came was supposed to have achieved certain credentials. Only one person

had not, a young kid named Frank Conroy, who kept telling everyone that he was writing his autobiography. He was brash and full of his own work, and since he had published *nothing*, his brash opinions on everything irritated a few of us. Then *Stop-Time* came out, and the rest of us bowed to his judgment; he *was* a writer.

No one talked much about the books themselves, nor, even though those years were politically charged, about politics. If there was a hot subject in the late sixties, it was not Vietnam; it was the Knicks. Suddenly people's eating habits changed; instead of arriving at 8:30 or 9 P.M. they began coming in at 10:15, right after the Knick games. The only time I ever saw the celebrity-jaded atmosphere of Elaine's stilled (after all, we were used to Jackie O., Norman M., Yev-tushenko, Gene McCarthy) was when Walt Frazier, then at the height of his fame with the Knicks, walked in. The place became silent. I mean absolutely *silent*. (Earlier, Namath had shown up a time or two, and Elaine had given him a good table, and some regulars had complained; we did not trespass into his world, and he should not trespass into ours.) By the mid-seventies Elaine's began to change and we began to change. It was, if anything, far more successful (a tribute to Elaine's skills—sustaining success in America in something as fragile as a restaurant for so long seems a remarkable achievement), but it was more a celebrity hang-out than a writers' club. Many of us who had gone there in our thirties were moving into our late forties. More and more Hollywood people were showing up. Soon Table Four was quietly disbanded. We continued to show up, we were, in a way, still regulars, but now we came less regularly, and we arrived with other friends simply to eat dinner in a favored restaurant. But it was a wonderful party while it lasted.

—DAVID HALBERSTAM

George Segal Looks Taller Than You Would Think

I met Eubie Blake in Elaine's once,
And Eubie Blake met me.
All kinds of entertainments
In there for free.

Yes, the check is expensive,
But the owner has noticed your piece
On the art of Señor Wences,
Who is having the veal with Ed Meese.

How many restaurateurs see
Bylines? And how many joints
Feature Prince Sihanouk, Galli-Curci,
And Pelé discussing gross points?

Or Margaret Mead, Irving "Swift"
Lazar, and
Several girls in grass skirts
Conferring in some kind of foreign
Tongue with Herblock and Vic Wertz?

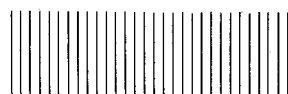
Where else but Elaine's do they welcome
Writers, again and again?
Remember the night that Malcolm
X and Solzhenitsyn came in?

Abbie Hoffman and Yuri Andropov,
When they were underground,
Stopped by in the hope of
Finding someone around.



Woody Allen talks to
Elaine . . . and no one else.

I
THERE WAS A
HOT SUBJECT
AT ELAINE'S
IN THE
SIXTIES, IT
WAS NOT
VIETNAM;
IT WAS THE
KNICKS.'



They sat down with Mantle and Maris
And me. It was 3 A.M.
Yuri told some hellacious stories.
I think it was him.

Myself, the Who, Jerry Wexler, and Ethel
Waters or Rosenberg, one,
Said "Let's do a network special"
One night, but it never got done.

Was it Vine Deloria Jr.
Or some multimedia cop
Who ordered the pasta with tuna
And undid Diana Dors' top?

And was it Felix Rohatyn
With Alain Robbe-Grillet?
I do know that Ed Bulwer-Lytton
And I were three tables away.

Then once I had fried calamari
With the board of P.E.N.,
A midget from *E.T.* who was very
Drunk, and the Hollywood Ten.

Why go where the waiters don't know you?
The late scrambled eggs are just right.
Cher. Cuomo. Alfonso Bedoya.
And so on into the night.

—ROY BLOUNT JR.

ELAINE AND I HAD A FIGHT ONCE, AND IT
went on for years. I guess there was a
period when I could have been the only
writer in America who didn't enter her door.
Now we've made up, and we are as sweet and
tender to each other as the classiest Chinese
mandarins. I want to tell you, this is the best side
of Elaine, and the best side of me.

—NORMAN MAILER

SOMETIMES YOU MEET PEOPLE WHO GIVE YOU
a certain amount of trouble about it. "I
suppose you're one of those people who go
to Elaine's," they say, and they look at you in a
faintly disapproving way that implies that you
have no values whatsoever.

Sometimes I say: Look, it's just a saloon that
saves its best tables for writers, and then the
writers write about it, so everyone thinks it's a
big deal, but it isn't, really.

Sometimes I say: It's like going to a dinner
party where you don't quite know who's going

to be there and you don't really have to talk to anyone except the person you came in with but at least you feel you've *been* somewhere, which is not a bad feeling when you've spent the day pretty much alone at the typewriter and suspect you haven't been anywhere at all.

Sometimes I say: The truth is there aren't that many restaurants that are open late and don't mind if you take hours and hours over a meal.

Sometimes I say: Listen, the veal chop is terrific.

What I always mean to say is: You bet your sweet ass I go to Elaine's. I love it there. You wanna make something of it? —NORA EPHRON

IT WAS A DAY LIKE ANY OTHER DAY. I WOKE UP in the late afternoon with a hangover that would flatten David Merrick's bank account. I crawled out of bed, gargled some J&B, and drew myself a warm tub of Visine. Feeling better later on, I dug out my cleanest pair of wrinkled corduroys, slipped into my "Royal Sidney Golf Club" Windbreaker, and headed out the door for Elaine's. I was calling on another plate of \$400 pasta.

As I rounded the corner of 88th and Second, I could already hear Larry L. King's voice from inside the restaurant. He was yelling about tax shelters and hunchbacked, dwarf editors. I knew I was home.

Somehow, the place looked different inside. The front room was larger, and there were a lot of guys there from the Polo Lounge. I glanced at the back room to see who had been deported. It was redecorated with I.C.M. filing cabinets.

"What year is it?" I asked Elaine unsteadily, staring at the half-dozen World Series rings that dangled around her neck.

"Nineteen eighty-three," she said. "Where have you been?"

"I don't know," I said in a weary voice. "The last thing I remember was Sophie's flashback to Auschwitz."

Elaine seated me at the table in the front room that had become mine after Noël Coward died. A waiter came over and began to recite the evening's squid specials. Interrupting him, I said I would just have the epaulet soup, please, with a side order of Charlie Joffe's unlisted phone numbers. Things had gradually changed in Elaine's since the days when Jack Richardson wore a black cape and did card tricks in the corner, where everyone else thought a poker game was going on.

In those days, a man talked about the pieces he had written about Long Island potato farm-

'THE RESTAURANT LOOKED DIFFERENT. THERE WERE A LOT OF GUYS FROM THE POLO LOUNGE.'



George and Freddy Plimpton are toasted on their wedding night; Andy Warhol charms Elaine amid her dinnerware.

ers and how it looked as if they were about to wind up in a hardcover collection for Little, Brown. Now a man talked about his share of the producer's gross after 2.7 times negative.

But pretty soon another old-fashioned night took shape.

Mike Lupica came in from a screening and said he might have been hasty in discarding Sigourney Weaver so quickly in favor of Debra Winger. Roy Blount came in and doodled on the tablecloth, writing a love song about okra. Bruce Friedman came in with his head bandaged and his carriage return in a sling. He said he had just read where Saul Bellow felt American writers weren't trying hard enough. Bud Shrake called long-distance from the Westwood Marquis to say that his script was still in intensive care, and it was touch-and-go whether it would survive all the attacks of motivation.

Presently, twenty Texans were at my table, the same ones who were usually responsible for the pasta costing \$400. Elaine sat down with us and fondly remembered the summer night in '67 when a Texas visitor actually paid for dinner.

Eventually, one of my guests asked Elaine the direction to the men's room. Elaine happened to be in the middle of a story about a fashion lady with a three-foot handshake. She gestured busily toward the rear of the room and said, "Uh . . . go to Michael Caine and take a right!"

With that, Elaine stood up to greet a good friend who had entered, a friend who wasn't a celebrity. Elaine didn't realize she had left us with what would have to be the title to any autobiography she might one day attempt to write: Go to Michael Caine and Take a Right!

Her lines have always been as good as her veal chops or set decoration, and it is for all of this that we keep going back, I think. Well, that and picking up the mail. —DAN JENKINS

WHEN THE IDEA WAS RAISED ABOUT establishing a writing scholarship in the name of my late wife, Audrey Gellen, Elaine phoned me out of the blue and said, "Well, you know, I heard something about this, and I want to help kick it off," and mentioned a not inconsiderable sum.

So whenever the talk gets around to Elaine, I don't think about the stories of how tough it is to get a table in her place, or how she's one of the great saloonkeepers, or how she created a hangout for writers, or how good the food is.

The image that always, immediately, comes to mind is that of a very classy lady.

—PETER MAAS



Reflections on Twenty Years of
Ordering From the Same Menu at
Least Once a Week

Pasta?
Basta.
Scungilli?
Not really.
Calamari?
I'm sorry.
Espresso?
I guesso.

—PETER STONE

SURE, ELAINE IS THE NO. 1 HOSTESS OF CON-temp. lit., but think what she could have done for Dostoevski. His *oeuvre* lacked only one quality, namely jolliness, and that he would have learned at the pavilion of universal love that is Elaine's, where there's more embracing per square foot than at a girls' camp reunion, even though hugger has just robbed huggee of his percentage points of the producer's net. If Fëdor had steeped himself in some of that, how it would have brightened the texture of *The Brothers Karamazov*.

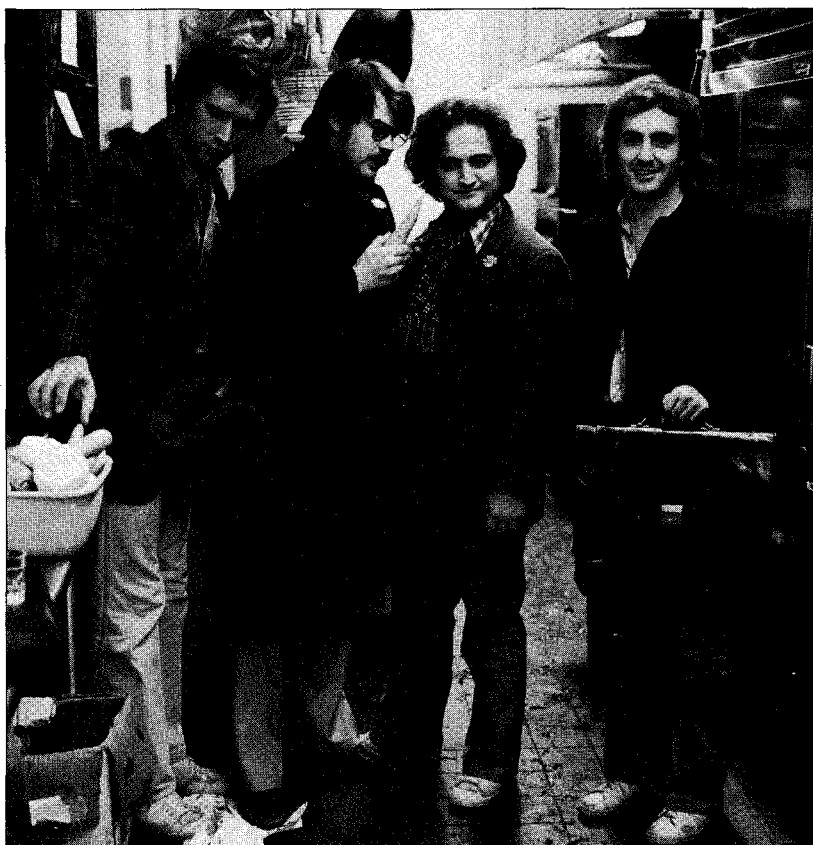
On the other hand, Elaine would have taught humility to Nietzsche: All she'd have had to do was point at Woody Allen, the establishment's resident Superman, who lives at a table far back and garlic-close to the kitchen.

Kafka would have refined his angst at Elaine's—especially after a Broadway opening night. That's when two chubby critics in dinner jackets enter the restaurant, to be ushered to a spot next to Bobby Zarem. Examine them closely: They are the killers of Joseph K. ("two plump, pallid, formally dressed men") 60 years later and alive and well at a good table. The pair, sipping their screwdrivers, would make a fine opening chapter for *The Trial II*.

Elaine's would have expanded the horizons of François de Sade. The good marquis in his simplicity thought that the infliction of cruelty stimulated only sexual pleasure. But in this establishment, patrons stand in line for hours, waiting to be seated, being jostled by waiters, having wine spilled on them by hand-waving bar convivialists, being mistaken for Jack Oakie—all of which only heightens the joy on their faces when they are allowed to sit down at last to their chicken Jerry Leiber.

Last, not least, an evening at Elaine's would have been good for Homer. Correction, two evenings. By the end of the first evening, the bard would have been less blind; getting the wrong check, featuring three vodka martinis you never ordered, makes a fellow sharp-eyed quick. And once he had had his cataract cured, Homer would have benefited on his second Elaine's evening by watching Noel Behn. Noel, getting up from his chair and setting sail for the men's room, embarks on an odyssey to the nth power. It is a voyage so wondrously labyrinthine in its table-hopping, so brilliant in its detours, so rich in swordplay and ingenious laughter, so mythic in its encounters with archetypes, sex symbols, major gods, and minor demons, that Homer would have been much more of a mensch of an epicist just for the watching of it.

—FREDERIC MORTON



When they were going strong, Saturday Night's Chevy Chase, Dan Aykroyd, John Belushi, and Lorne Michaels created their own world at Elaine's.

'O THE OTHER HAND, ELAINE WOULD HAVE TAUGHT HUMILITY TO NIETZSCHE.'



WHEN I FIRST STEPPED INTO ELAINE'S, IN 1964, it was simply one large, permissive room. Second Avenue in the upper Eighties was then a fairly rough neighborhood, and it must be confessed that Elaine's reflected the area. Hookers squalled at the bar and arm-wrestled for boilermakers; the jukebox boomed out polkas and German marches, music left over from the days the place had been a meeting spot for Yorkville Bundists; Irish workers from the local brewery battered one another into oblivion, puked, sang, and passed out with that lyrical charm for which their race is famous; and Madam herself waited on tables, gingerly stepping around and over the bodies of her customers.

As soon as I saw Elaine, my heart went out to her. Here was a retiring, delicate, refined lady trying to teach the crude palates of this hard-working group an appreciation of squid salad and fried zucchini.

A hopeless enterprise, and later, while she stuffed the night's meager take into a lush expanse of bosom, I offered her a way to save her struggling saloon.

"First," I said, "you need some sensitive types in here."

"You mean fags?" she asked, her face colored by a gentle blush.

"No," I answered, "I mean writers."

Elaine greeted this proposal with a quaint Jewish obscenity, so I quickly explained to her the relevant virtues of my profession.

"What would you say to some steady customers who don't have to get up in the morning and can therefore be plied with drinks until closing time? Who will eat anything put in front of them—and enjoy it?"

Now there was a flicker of interest in her eyes. "Do they spend?" was her circumspect question.

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"An indifference to money is the hallmark of the profession," I answered with pride.

"Okay," said Elaine, "bring me a dozen." She then began fending off a pair of Italian waiters who were trying to snatch the night's tips from their resting-place in her cleavage.

I was surprised that, thus occupied, she still managed to present me with a bill when I headed for the door. Patiently, I explained to her that writers preferred the trust implied in the running up of tabs to the rude transactions of immediate payment. I then signed the back of the check, added a generous tip, and walked out into the night. From the warmth of Elaine's farewell words, I knew a lasting friendship had been formed.

And thus Elaine's as we know it today came to be.
—JACK RICHARDSON

I SUPPOSE IT WAS BOUND TO HAPPEN. ASSUMING, of course, that the event *itself* was feasible. Therefore, when it actually did occur (a little after one in the morning, November 5, 1967), I was not all that surprised. Indeed, I remember thinking, soon after realizing just what was going on, "I have been expecting this; now I know why I've been coming to Elaine's all these years."

That it was in fact occurring was beyond dispute—Mailer saw it, Buzz, Bruce, Friedkin, Richardson, at the next table Mstislav Rostropovich, André Previn, farther to the front Andy Warhol, D. D. Ryan, Rudolph Nureyev, God knows who else in the back. And, of course, Elaine. It was Elaine who opened the door.

There'd been a fight at the bar, I can't remember over what. Buzz had tried to step in, but Elaine had said no, she'd handle it, and she did. None of us had ever seen the guy before. He was huge, a neck as big as his shoulders. Elaine picked him right off the stool. She said, "We don't want your sort here," and out he went.

The light came first.

She'd kicked the door open, keeping it open with her foot for the old heave-ho. The light came in as the guy was going out.

The next thing I remember was a sense of . . . I guess "presence." I mean, one could somehow feel Him in the room before He could be seen.

Elaine had shut the door, thinking the glow nothing but the glare of a headlight. Then she realized who it was standing next to her. He said, "I've heard about your place."

She led Him to the back, to a quiet spot. He said He'd like to be alone. He didn't want to impose, He said.

It was hard not to ogle. But of course no one did. Elaine came back and said He seemed just like a regular guy, no airs.

We asked what He'd ordered, and she said veal parmigiana, well done, which we all thought was odd, but who could say. And then He came over—or, rather, suddenly He was there. He looked down on all of us; we were at the Big Table. He said, "Is this the Big Table? The one I've been hearing so much about?" Richardson asked if He'd like to sit down, and He did. Whereupon He turned to Mailer and said, "They tell me you think you're tough." Norman fainted.

Well, we were staggered.

He'll be all right, He said. Not to worry. Then

W H E N

I FIRST
ATTENDED
ELAINE'S,
IT WAS, AT
ROOT, A
MEN'S CLUB
FOR THE
LITERARY
LONELY.



Jack Richardson claims he helped invent Elaine's; the reverse could also be claimed.

He thanked Elaine for allowing Him in without a reservation, and left. He did not pay His bill, and Elaine said she thought He just didn't understand how things were done. Then Elaine bought everybody drinks. Then Norman bought everybody drinks; then Richardson, then I, then Elaine again. By and by, one by one we staggered out, agreeing, as we did, that it had definitely been an amazing night. But then, in those days it was that kind of place. —ARTHUR KOPIT

MANY OF THE TYPE WHO, IN GROUCHO'S phrase, wouldn't belong to a club that would have them belonged to Elaine's. It was, at root, a men's club for the literary lonely. In the early sixties, when I first attended, I found writers, journalists, and editors wandering in off the streets at night after their dinner parties, with or without spouses, eager at last to find someone to talk to.

I slipped into the habit of confiding intimate portions of my life to people who were all but strangers outside the joint. Elaine turned us intimate. I confessed—who knows what? Who could remember the next morning? What I remembered was the glow of specialness brought on by the knowledge that I had associates, colleagues, comrades—although I wasn't sure of some of their names. Their acceptance by Elaine was the guarantee of their legitimacy. On nights that I came in alone, she knew at which group's table I would fit. As the drinks multiplied, I hopped to other tables, sideswiping other drifters caught in the current, surfing the length of the room, stalking the big wave.

Women were not welcomed at early Elaine's, except as décor. There were a few exceptions, but all in all it was understood that the proprietress was not crazy about the sex. Women would cry out in terror when told you had made reservations. It was a test of love. If a wife or date still spoke to you after a long evening in which you were celebrated and she was ignored, few ways remained to damage the relationship.

I trust the situation has improved, but I have no certain way of knowing. I am not a regular anymore. Needs having changed, so do habits, and these days I show up infrequently. But the ambience holds; I am happy being there. The crowd is splashier, but many of the old club members still hang on, seedier in appearance and less talkative than the more conspicuously celebrated in the room, but knowing, from the look of them, who the real owners are.

My choicest memory is of the night my play *Little Murders* opened for a short week on Broadway, closing five days later because the reviews that night said it must. Enraged, despondent, and cold sober after four hours of drinking, I arrived, with my wife, at Elaine's at 2:30 in the morning. The door was locked, but the window was lit, just barely. In the weak glow I saw Elaine closing up. I rattled the knob, I knocked. She came to the door. She let us in. She sat us down. She bought us a bottle of champagne. For the next hour and a half, we were in complete agreement on what sons of bitches the critics were.

It is the one thing that gives me pleasure when I am called to remember that first night, my introduction to New York theater.

—JULES FEIFFER

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Sonnet to Elaine

When in disgrace with luck and critics' eyes,
I all alone bewEEP my outcast state,
And trouble deaf agents with my bootless
cries
And hate the way I look, and curse my fate,
Wishing me like to one with *Chorus Line*.
Solvent like him, like him with *Cats*
possessed,
Desiring this man's *Evita* and that man's *Nine*,
With what I most admire contented least;
Yet in these thoughts myself almost
despising,
Haply I think on thee, and then my state,
Knowing thou'lt smile and seat me well, starts
rising
From *Doll's Life* gloom, and I rush to thy gate;
For thy *Good* table remembered such wealth
brings,
That then I scorn to change my state with
kings.

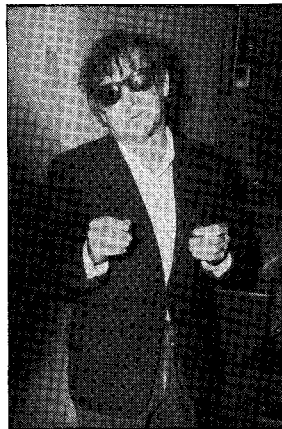
—BETTY COMDEN

WHOM THE GODS ADORE THEY FIRST make plump and equip with a curly smile, a twinkling, welcoming eye in which, almost hidden, lurks the steely calculation of a riverboat gambler and the nerve of a cat burglar. The gods free their favorites, in this case Elaine, from all sentimentalities of democracy, and by instinct furnish them with the invaluable arbitrary snobbish gift of choosing favorites, relying only upon their own taste in such delicate matters. They then find for them disreputable quarters in dilapidated and unfashionable parts of town and teach them how to keep potential patrons clamoring outside the door while a sea of empty tables awaits within. Sworn professional enemies are admitted gladly, to live up the late nights and early mornings with accusation and invective, and booze flows freely to keep the clamor at its utmost height. The lady in question then carves herself into a more gracious shape, so that her hug is no longer an overwhelming tidal wave of affection and approval, but a motherly caress. She also reads, knowing that an unread writer can empty a lively room in ten seconds flat.

Bohemian herself, as she pretends her clientele is, she disdains such mundane things as numbers on a menu and uses tarot cards to make up her bills. The food is hearty, because she goes along with the delusion of her clients that they are hardworking men in need of sturdy nourishment. She has no need of flattery—her tastes are catholic, and the people she lets into her den she actually likes and enjoys. She is unflappable and serene among the throng, half of whom have visited their psychiatrist that day with tales of suicide, failure, incest, and sibling hatred.

She is an institution who refuses to become institutionalized. No pity is ever expressed; she never says, "Time, gentlemen, please." She knows that the first night you are in town, from no matter what quarter of the globe you have come, you must pay the ceremonial visit to the uptown Queen of the Night. At the busiest hour there is always one more chair ready for the poor devil who has just finished the first act of his play or been locked out of his apartment by his wife.

'SHE DISDAINS NUMBERS ON A MENU AND USES TAROT CARDS TO MAKE UP HER BILLS.'



Terry Southern
haunted the
restaurant when both
he and the place
were young.

Frank Conroy, Fred
Seidel, William
Styron, and Irwin
Shaw were some of
Elaine's favorite
young lions.



The plaque on Second Avenue will finally read, THIS WAS THE PLACE. —IRWIN SHAW

TRYING TO RECALL MY FIRST VISIT TO THE Great El's, and it must have been with "Gamblin' Jack" Richardson, since, if memory serves, he was the first person allowed to run a tab there. Soon everybody was running one. El had about twelve customers her opening year, and I don't know how she made ends meet (some say a handsome Latino lover was bankrolling the El). Anyway, everyone would argue over the check.

"I'll get it!" Jack would declare, adding in his grandest manner, "More wine for my friends!"

"No, no," Coco Brown (another big spender) would insist, "I'll get it! Drinks all round!"

But nobody was getting anything, because everyone was running a tab. I once nursed a tab along for seven years. I still have the bill, in the form of an ordinary dinner check, as though the total had been incurred in a single evening: "Feb. 10, 1972. \$278.65" and then, scrawled boldly beneath it, "Nada on this tab since 1965! What're you, some kind of wiseacre?!? El." A paltry sum, to be sure, compared with those of others one might name—Peter Beard, *par exemple*. He strung one out for five thou. We're talking five *big ones*, mister! He was just back from the Kenya bush and was keen to square himself at El's.

"The last personal check I gave her," he said with a chuckle, "proved to be of a highly *resilient* nature—I think I better take cash." So we stopped at a bank.

"Get it in twenties," I suggested, "and we may see some action flashing the roll."

In the cab heading uptown, Pete tossed the wad about with great glee. Strictly a C-note man himself, he was doubtless amused to see so many small bills together at one time.

"Hot damn, Vietnam! We're *nigger-rich*, Ter! Gross-out, here we come!" All quite amusing, I suppose, except for the reaction of our Sonny Liston-type cabdriver—whose ire could be assuaged only with extreme finesse, bolstered by a handsome gratuity. We got there before El arrived, so we didn't have to relinquish the big roll quite yet.

"Let me carry the roll for a while," I suggested. "Maybe I can score celeb or teeny poon with it."

Pete agreed, but before we could settle down, who should appear at the front but Coco Brown

with an ultra-fab on each arm. I asked Peter to low-profile it while I invited Coco—whose plans were always fairly flexible—to join me, and then for Pete to come to the table and ask to borrow a thou. So as soon as Coco and the nifties were seated, he did.

"Gosh, Pete," I complained, "you haven't paid back the thou I gave you this morning," but I dutifully peeled off (yet another!) thou for him. Coco's astonishment was absolute, and it was twofold: (1) that a certain yrs. trly. could so casually lay out two big ones in a single day, and (2) that "Bush Boss" Beard hadn't hit on Capote, Cavett, or one of the Kennedy swells he hung with instead of a chronic ne'er-do-well. In any case, the nifties were duly impressed, and when El arrived, they obliquely sounded her as to my overall "Mister Right" qualifications.

"You're barking up the wrong eucalyptus, sister," quipped El as she counted the twenties and stashed them in the wondrous depths of her décolletage. "The guy's a deadbeat, a loner, a one-nighter, and he's strictly out for poon... and so's his nigger-rich sidekick."

And as the girls demurely withdrew toward the table, she gave them one of her internationally famous "Great El Zingers": "And that goes double for the other stiff you're sitting with."

It was all in jest, of course, but how were the ultra-fabs to know—percipience in these matters hardly being their long suit?

One recent evening I asked El if she remembered the incident, hoping guilt might cause her to spring for a couple of rounds. But she wasn't too visibly moved.

"Sure, I remember," she said with a guffaw. "It knocked you three jokers *right out of the box*," adding with her boss-charm smile and twinkle of mischief, "if you'll pardon my *français*."

—TERRY SOUTHERN

WHEN I FIRST CAME BACK FROM PARIS TO become publisher of *W.W.D.*, at the end of 1964, the young fashion writers on the paper told me Elaine's was the place to go. It's cheap, they said, and the designers and the models all go there. We had an apartment a few blocks away, and we began to go there. It

**'I COULD
GOTO ELAINE'S
AND SPEND
LIKE A RICH
ARAB EVEN
THOUGH MY
PHONE HAD
BEEN CUT OFF.'**

*A sidewalk flap
in the old days.*



was for us then a neighborhood hangout. I have been going there since, perhaps 1,800 or 2,000 nights. In all that time, Woody has spoken to me twice.

I don't know who it was who first said, "A Elaine's all the girls are five feet nine and all the men are suntanned," but he had something.

When I went to work for Rupert Murdoch two of his Australians and I went to dinner there. George Viles hung his raincoat on a hook over Dick Avedon's head. Elaine snatched the coat off the hook. "Find someplace else to hang your coat than on Mr. Avedon's head," she advised. That same night, George and Steve Dunleavy arm-wrestled at the table. Dunleavy said, "Brady has been building up his credit here for ten years and we've destroyed it in one night."

Once, one of my daughters lighted an Amaretti di Saronno cookie wrapper and sent it aflame into the air. It landed on the sleeve of a mink coat worn by Lillian ("What Becomes a Legend Most?") Hellman. I looked the other way. As I did the night Bill Flanagan launched a cookie wrapper that landed on David Merriker's head.

Then there was the Fleet Street gossip who bit George Plimpton on the ankle in the bar. And the time we all went down to Foley Square to testify for one of the barmen. And how his customers tried to get Pio the waiter out of jail in Angola. Elaine's is not, nor has it ever been, a restaurant; it is a state of mind.

—JAMES BRADY

AN OUT-OF-TOWN FRIEND WAS EAGER TO be taken to Elaine's. She wanted to see the celebrity fistfights, she said. We assured her there were no such things. She knew better.

We took her to Elaine's and got a table with some people we knew. Shortly after our arrival, two of the largest men I have ever seen walked in with a bimbo, and they sat down at the table opposite ours. It quickly became apparent that these folks had never been to this restaurant before, and that their idea of an effective way to get great service at Elaine's was to be loud and abusive and insult the waiters.

Nobody waited on them. They became louder and more abusive. They were earnestly asked to leave, and they responded with picturesque figures of speech.

The oversize gents kicked over their table and shouted an invitation to fight anybody in the place. A feisty young female journalist at our table announced that *her* table would take on *their* table. I hastily made it clear that this offer applied only to her and was void for her table mates.

The cops arrived. A scuffle ensued. Screams and blows were exchanged. Bruisers and bimbo were bum's-rushed outside, where Ron Galella took flash pictures.

Everybody was very excited. Everybody was very surprised. Everybody but our out-of-town friend—this was what she had *known* it was like. This was what she had come to see. We assured her that nothing quite this dramatic had happened at Elaine's in years.

Our friend just smiled. She knew better.

—DAN GREENBURG

ELAINE'S WAS ONLY A FEW MONTHS old when Willie Morris, then a young subeditor at *Harper's*, lured me there on the pledge I might meet my literary betters: George Plimpton, Norman Mailer, Jack Richardson, Gay Talese. Alas, we didn't run into anybody more exciting than Dan Jenkins and David Halberstam. And I already knew them.

In time, however, I would meet at Elaine's all the writers Willie promised and many, many more. Only about 20 percent proved to be assholes. This is much more tolerable than the national average.

I have fallen in love with dozens of beautiful women in Elaine's and directly approached them to confess it. Most of them wouldn't give me the time of day. A few unfortunately did. I shall never forget the night Lauren Hutton told me it was 9:36 P.M. and then left before it got to be 9:37. Elaine fussed at me about that one.

One night, a tall, lovely, dark-haired actress—quite well known—marched up to my table and berated me in mule skinner's language for not having called in a week. She ordered me home with her. This was quite startling, since I had never met the lady and suffered the complication of being in the presence of my then wife. It took Elaine some time to persuade the tipsy actress—and my wife—that she had the wrong fellow.

Once, I was hiding from Tom Guinzburg, of the Viking Press, whom I owed \$140,000 in lieu of two long-overdue books. He spotted me anyway and invited me and my date, Kathy, to his table. We dined with Tom and his wife, Rusty; after an initial nervousness, things went smashingly well until the check came. While Tom and I struggled over it, Kathy sang out, "What the hell, Larry, let him pay! What's another hundred bucks on top of what you owe him now?"

While *The Best Little Whorehouse in Texas* was playing its showcase run at Actors Studio—and months before I would earn a nickel off it—a dozen Washington politicians and their groupies came to see it and joined me later at Elaine's. After eating and drinking as if enjoying one last fling before going off to starve, they marched out leaving a bill big enough for them to have voted on and not one thin dime toward appropriations. Elaine, as she had done so many times, told me to pay when I could, and never hectored me to collect. It was good for my ego—if not my solvency—to know that I could always go to Elaine's and spend like a rich Arab even though my telephone had been cut off.

I liked being able to swagger into Elaine's—wearing ragged blue jeans and a dirty shirt—to plop down at a reserved "family" table while big butter-

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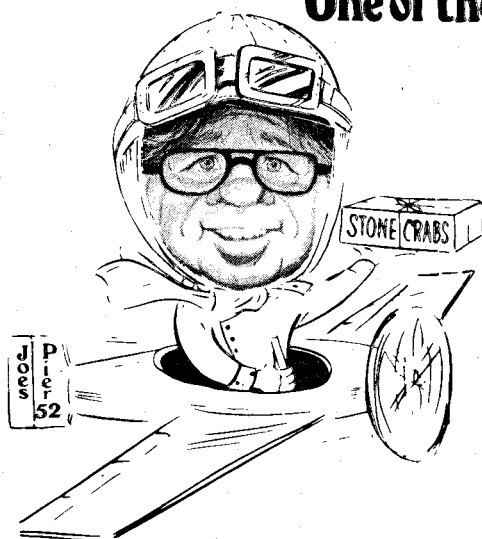
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and-egg men from Chicago glared or Wall Street finks in their finery shuffled in embarrassment in the standee crush, unable even to secure accommodations in the back room.

From time to time I've heard people scoff, "Elaine's is disgusting. A bunch of snooty, social-climbing semi-celebrities known only to themselves, parading and preening themselves." Well, hell, everybody needs a stage and room enough to caper. And those critics, it always turned out, couldn't get a table.

I've had many wonderful times at Elaine's, and I don't suppose it's cost me over \$250,000. I just wish I recalled more of the details.
—LARRY L. KING

THIS ALL HAPPENED THIRTEEN years ago. Got a call at work from a journalist snowbound up in Vermont, unable to do research for article on Elaine's that was due shortly. Could I give background stuff over the phone? Said I didn't know much: Elaine used to have a place downtown, I first went there with Frank Conroy, seemed like a friendly neighborhood bar, etc., etc. Journalist said what was true: that this was all boring and unusable. Didn't anything interesting ever happen there?

Only trying to be helpful. "Interesting," I thought, what would have been interesting? Picasso coming in and sketching us all? That would have been nice. Rejected this fantasy in favor of one that would have had special meaning for me.

Well, I said, you know that little out-of-tune piano Elaine keeps in the back room? One night Dietrich Fischer-Dieskau and Leonard Bernstein came in, and for an hour Fischer-Dieskau sang Rodgers and Hart songs and Bernstein played. You don't really know those songs until you hear the world's greatest lieder singer do them.

Never thought that editors, fact checkers, and so forth would let this transparent absurdity get by. But there it was in print a couple of months later. One of the legendary "great moments" at Elaine's. A few years later, *Esquire* did an article on the restaurant and there it was again: Fischer-Dieskau, Bernstein, Rodgers and Hart. Obviously the writer had done research, found the story in print, therefore it must be true. Now it has appeared in two respectable magazines, and it's documented history. I'm sorry it never happened—I would have enjoyed it immensely. —ROBERT BROWN

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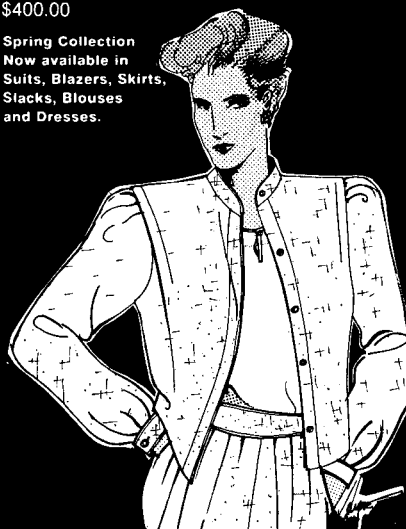
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such a thing, but I doubted it would fetch very much.

Some weeks later I was telephoned and told that a gentleman named Jerry Spinelli had bid and paid four hundred and some-odd dollars to the television station for the "Evening." He and his wife would be coming up to New York.

I wondered vaguely what to do with them. We have a pool table at home. Perhaps the thing to do was to invite them home for drinks; we'd play some pool, and then leisurely we'd eat at some midtown restaurant—perhaps Gallagher's Steak House—so it would be an easy matter to put the Spinellis on a sensible train back to Philadelphia. I didn't know what else to suggest. I had called Spinelli to see if he and his wife would enjoy the theater... was there anything in particular they would like to see?

"Oh, no," he had said in an odd, strangled voice. He seemed very shy.

"How about pool?" I asked. "Would you like to shoot a bit of pool?"

"Pool!"

A couple of weeks later, the Spinellis turned up at the apartment. They arrived at seven o'clock. "How about a spot of pool?" I said to Mr. Spinelli. He was a thin, young man, with a quick, furtive smile.

While Mr. Spinelli and I played a somewhat desultory game, my wife took Mrs. Spinelli, whose name was Eileen, to show her the apartment. It was on their tour that my wife discovered the circumstances of the Spinellis' presence. While the Spinellis were looking at some books in the library, she pulled me out into the hall. She whispered hurriedly, "Jerry Spinelli's a writer."

"Oh God."

"He's writing a novel." She went on to say that apparently he worked in the dawn, before he went off to his job, and also when he returned home in the evening. The writing had not been going well. That fateful night, Eileen Spinelli had been watching the Channel 12 TV auction—her husband flat out and exhausted in the bedroom—and when the "Plimpton Evening" was offered, she telephoned in her bid on impulse, feeling that the logjam in her husband's literary career might be broken by having a New York literary "connection."

"Oh Lord!"

"To pay for this," my wife said, "Eileen Spinelli told me she took just about everything they had out of savings. Four hundred and twenty-five dollars. She left \$5 in there to keep the account open."

"What about the husband when he found out?"

"He was shocked."

I glanced into the library. The Spinellis were leafing through a large book on the coffee table.

I wondered aloud if we shouldn't somehow pay the couple's debt to Chan-

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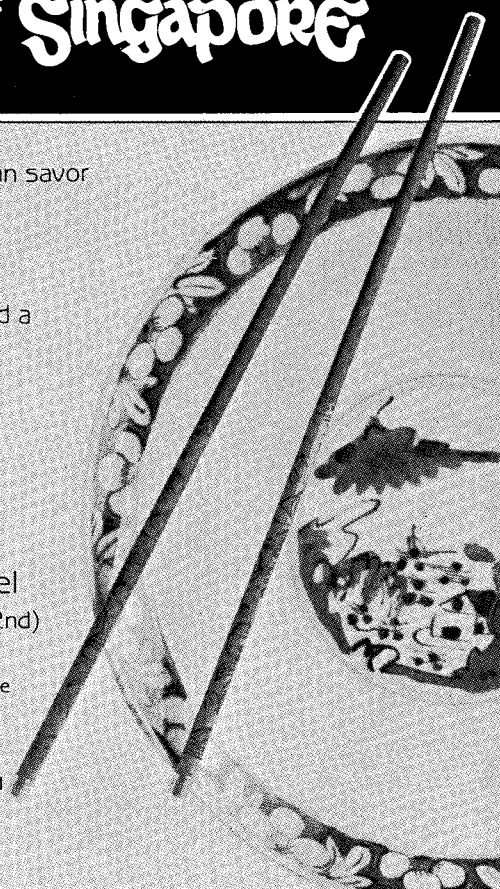
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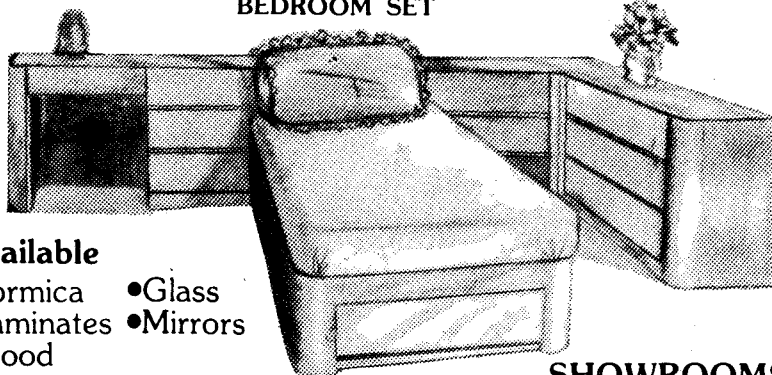


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nel 12 and make ourselves the donors.

"We don't live in Philadelphia," my wife said, practically.

"Then we'll have to turn this into a literary evening."

"Right."

"They won't enjoy Gallagher's Steak House."

"No."

"We'll have to go to Elaine's."

When I told the Spinellis that we were going to Elaine's, Jerry Spinelli brightened visibly. He had heard a lot about it. "Do you think anybody'll be there?"

On the way up by taxi, I murmured a prayer that there *would* be a good literary crowd in Elaine's . . . at the very least the *Saturday Night Live* crowd, who seemed to get twenty of their number around a small table and all talk at the same time; if no luck there, perhaps a couple of *Esquire* editors could be pointed out, even if they were, in fact, stockbrokers. Indeed, I was perfectly willing to stretch a point—anyone with a beard I intended to identify as Donald Barthelme, the *New Yorker* short-story writer.

At Elaine's, the desirable places are what people in the know refer to as "the line"—perhaps ten tables in a row. When we arrived, I took a quick glance at the line: The sudden fancy crossed my mind that Madame Tussaud herself had been working for a week to get it set up for ourselves and the Spinellis. At the first table, just by the front door, Kurt Vonnegut was sitting with Jill Krementz. With them was an older man who looked vaguely like James T. Farrell. "Kurt," I said. I pushed Mr. Spinelli forward. "Kurt, this is Jerry Spinelli, from Philadelphia. Jerry, Kurt Vonnegut." I took a chance. "Jerry, may I present James T. Farrell. This is Jerry Spinelli from Philly."

"Mr. Farrell" looked somewhat bewildered.

I introduced Jill Krementz, and then we moved on to the next table.

Irwin Shaw was sitting there with Willie Morris, the former editor of *Harper's*, and the novelist Winston Groom. I introduced Spinelli to the table; there were pleasant nods and handshakes all around. At the next table, we paused to introduce ourselves to Gay Talese, who had just published *Thy Neighbor's Wife*, and A. E. Hotchner, the author of *Papa Hemingway*. "Mr. Talese, Mr. Hotchner, may I present Jerry Spinelli, the writer from Philadelphia." When he heard me introducing him as "the writer from Philadelphia," Mr. Spinelli beamed. We moved on to Bruce Jay Friedman, sitting with a large crowd. "Bruce, Mr. Spinelli, the writer from Philadelphia." Bruce rose and presented Mr. Spinelli to his friends.

We were approaching—very slowly because of all the bowing and introductions—the most famous table at Elaine's

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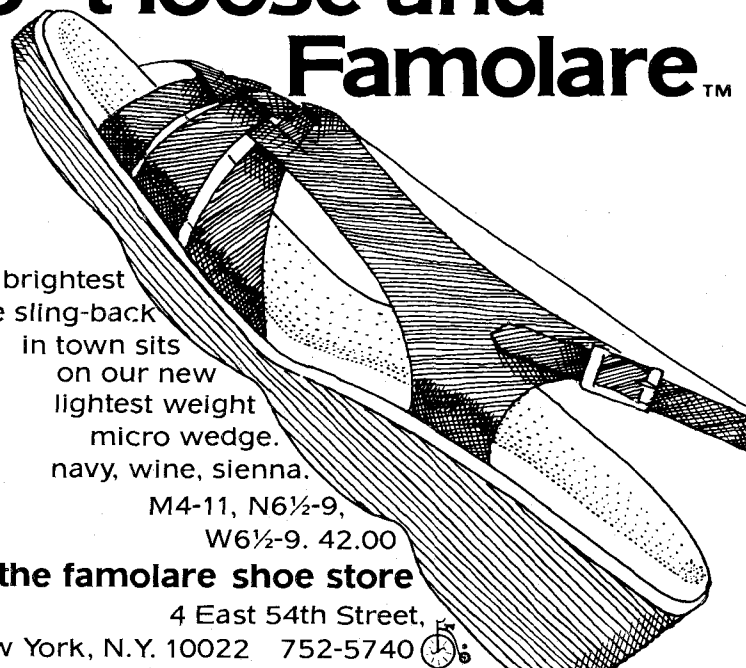
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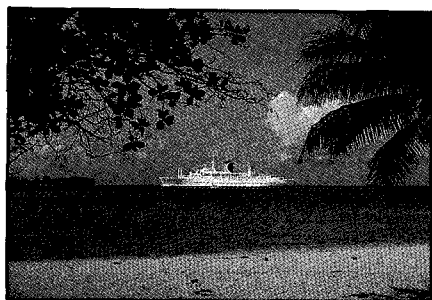
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... the one just beyond the side door that leads out to the kitchens and the Siberian reaches of the restaurant out back. Often the table is empty, with a plain white RESERVED sign on it; but when the sign is removed, the table is almost invariably occupied by Woody Allen and his entourage. It is an odd table to be the most desired. Not only is it immediately adjacent to the ebb and flow of Elaine's waiters as they rush back and forth from the kitchens, but also it is just off the path of those forlorn people being herded back into the back room — what is officially referred to as the Paul Desmond Room, because the famous musician liked the quiet back there. Not only that, but the Allen table is on the route to the rest rooms; the traffic is considerable, with one of the main reasons being to get to table-hop en route to and from. Thus, the Woody Allen table, on the periphery of all this, is a place where one is jostled constantly, trays of osso buco sail alarmingly overhead like dirigibles, and when Allen is there, people stand in the doorway to the Desmond Room and stare.

At Elaine's, there is one famous house rule. At a place where table-hopping and squeezing in at a table to join even the vaguest of friends ("Mind if I join you?") is very much *de rigueur*, it is *not* done at Woody Allen's table. Even on the way to the Gents, nothing more than a side glance at the brooding figure of Woody Allen, mournfully glancing down at his chicken francese, which I am told is his favorite dish, is permissible. To interrupt his meal by leaning over and calling out "Hi ya, Woody, how's it going?" would be unheard of.

All of this was very much on my mind as our little band approached the Allen table, where the actor-writer was indeed in residence with a number of his friends. My first inclination was to stick to protocol and pass up his table to move on toward the far corner of the restaurant, where I spotted Peter Stone, Dan Jenkins, Herb Sargent, Michael Arlen, and others available for introductions.

But I thought of Spinelli's \$425, and the long trip up on Amtrak, and the \$5 left in the savings account, and the half-finished manuscript in its typewriter-paper cardboard box.

"Woody," I said, "forgive me. This is Jerry Spinelli, the writer from Philadelphia."

Woody looked up slowly. It was done very dramatically, as if he were looking up from under the brim of a large hat.

"Yes," he said evenly. "I know."

We stood there transfixed. Allen gazed at us briefly, and then he returned to his contemplation of the chicken francese on his plate.

We moved off to our table. As I recollect, we skipped Peter Stone, Michael Arlen, and the other luminaries in the corner. Jerry Spinelli wanted to talk. He

was beside himself. His face shone. He was not quite sure what had happened. "Did you hear *that*?" he asked. "Jesus Christ!" He ordered a bottle of Soave wine. He brandished a fork and spoke about Kafka. He asked about agents. He told us a little about his novel, which was about the life of a young boy. He wanted to know if Harper & Row was a good house. In the midst of his euphoria, his wife, Eileen, turned to me. "We've done a terrible thing," she whispered to me. "He's going to be unbearable. We've spoiled him!"

Three months ago, I received a letter from Jerry Spinelli. He was writing to tell me that his novel had been published by Little, Brown. It was a cheerful, chatty letter. Though he did not mention it, I knew he would want me to give his best regards to the gang up at Elaine's.

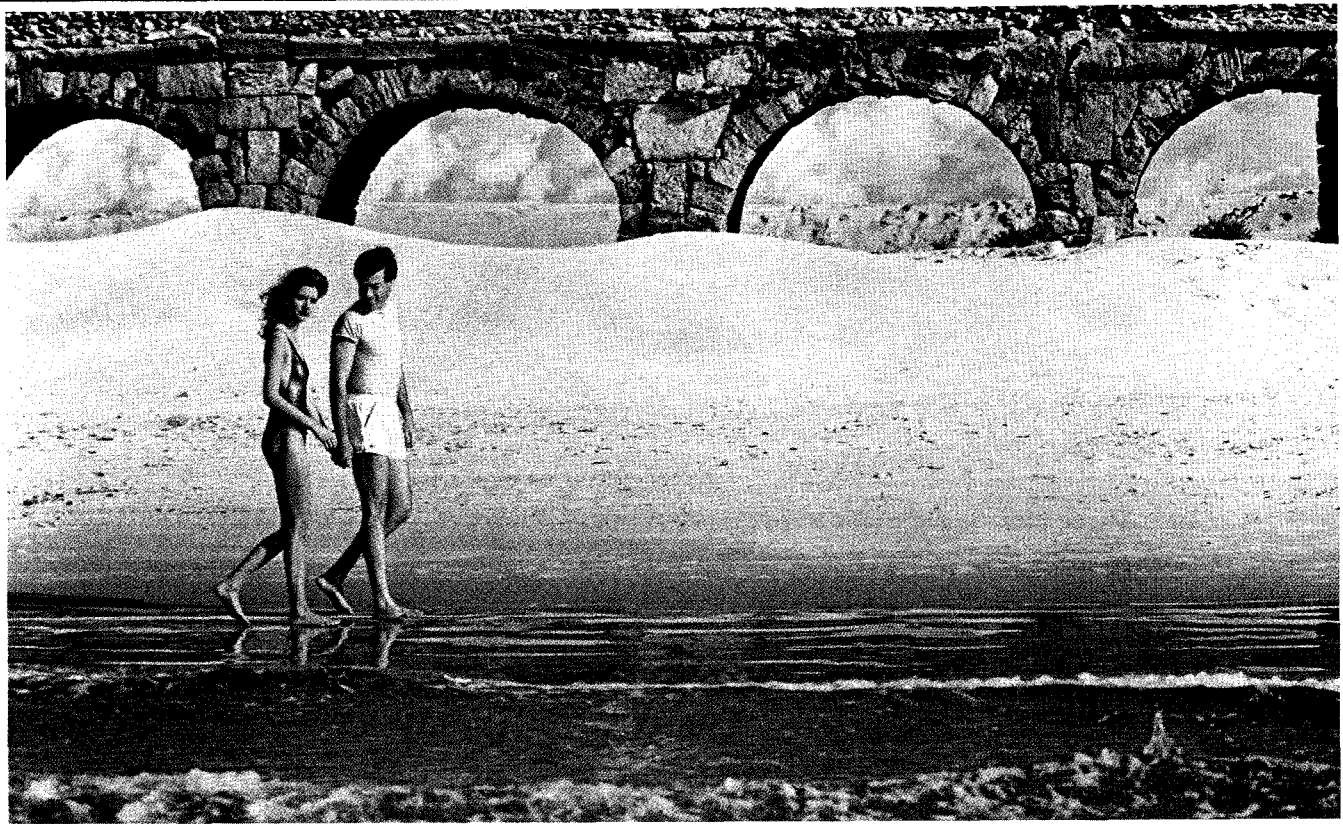
—GEORGE PLIMPTON

SOME PEOPLE ASK ME WHY ELAINE'S popularity has endured. I put it down to the theory of proliferating personalities: All the people who used to be with someone else keep coming back with their new pals. Sidney Lumet used to come with his wife, Gail. Peter Gimbel used to come with his wife, Piedy. Now Piedy is married to Sidney, so they come together, and Peter comes with his new wife, Elga Andersen. Woody Allen used to come with Diane Keaton. Then he came with Mia Farrow, and Keaton sat across the room with Warren Beatty. Shirley MacLaine came with Pete Hamill. Pete is a stunning example of my theory of proliferating personalities: He's been out with Jacqueline Onassis, Linda Ronstadt, Mary Tyler Moore, and Barbra Streisand (not necessarily at Elaine's). Ms. Streisand's ex-husband, Elliott Gould, came in one night with the photographer Dacotah, who used to date my ex-agent, Bob Bookman, who'd begged me to get him a table at Elaine's and once there promptly negotiated a deal for another client. Last week, I saw Bob at Elaine's with his new wife, Hélène.

I always thought Elaine Kaufman had her favorites. I was not one of them. I always thought her favorites were men. One night I was with James Brady, and I asked the waiter to bring us some bread. "Let Jim speak for himself," snapped Elaine. Another night I was there with my husband, and I asked the waiter to remove the bread. "Let Frank speak for himself," Elaine snarled. About three years ago, I was eating dinner when I suddenly felt quite ill. I said I wanted to go home, but someone at the table insisted that all I needed was a stomach settler. "Bring her a Fernet-Branca," they told the waiter. Suddenly Elaine was at my side. Her voice boomed out, "Let Barbara speak for herself." Then she hugged me.

—BARBARA GOLDSMITH

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Dress of antique lace and hand-embroidered muslin by Pat Kerr, \$6,000 at Bergdorf Goodman. Model: Bonnie Berman, of Click.

Antique jewelry from James Robinson. Antique sofa from Newel Art Galleries. Antique screen from Malmaison. Bouquet by Madderlake.

Hair: Alex Hilliard. Makeup (these two pages): Linda Mason.



Great Expectations

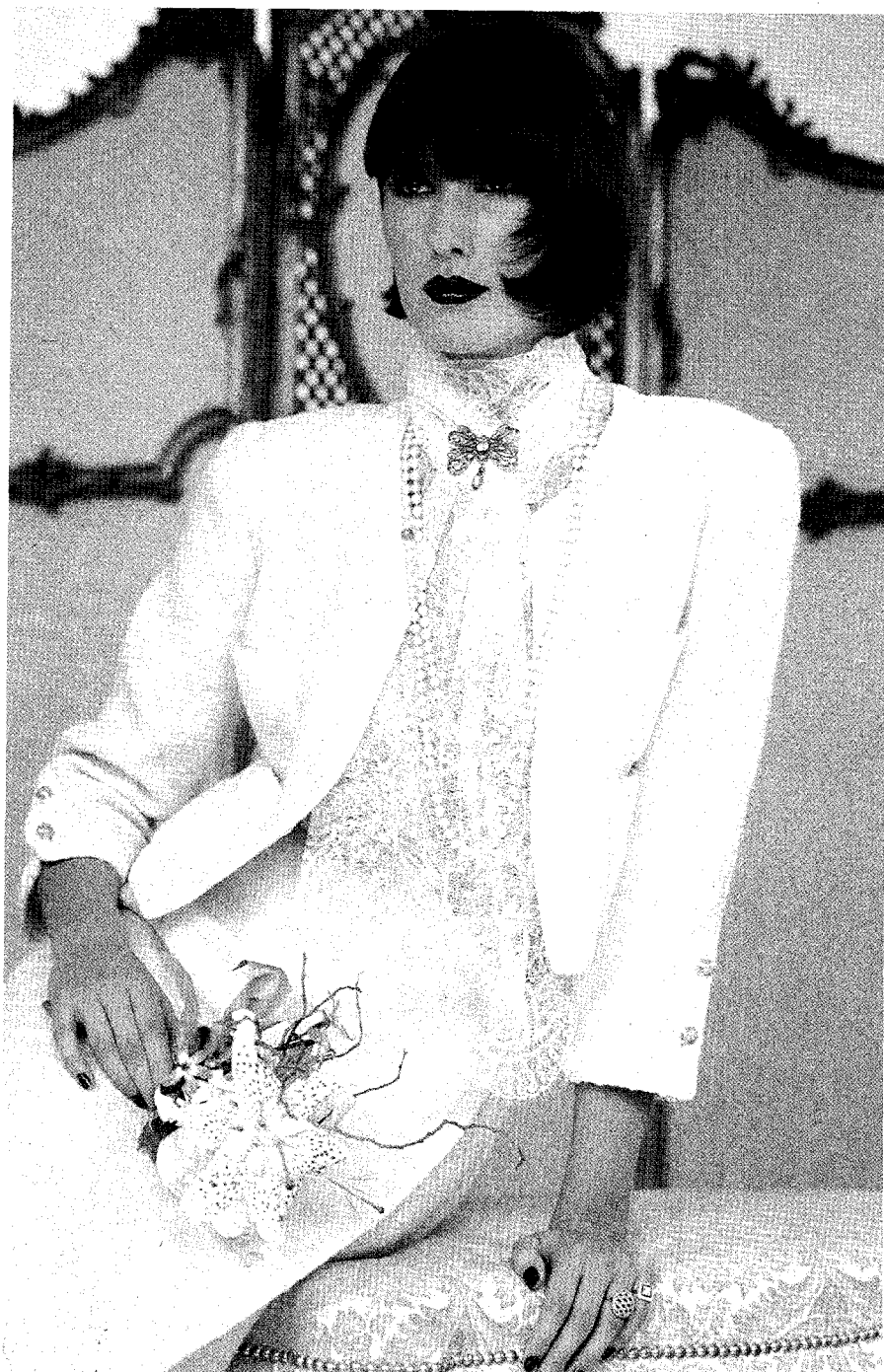
By Anna Wintour and Wendy Goodman

Choosing her wedding dress may be the most personal fashion decision a woman ever makes. A wedding dress is, after all, the stuff of dreams, dreams that may be of Edwardian elegance, garden-party charm, Chanel sophistication—or old-lace tradition.

Photographed by Tony McGee

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Lace and antique jewelry romanticize a classic Chanel suit. And a Japanese designer evokes a Sargent portrait.



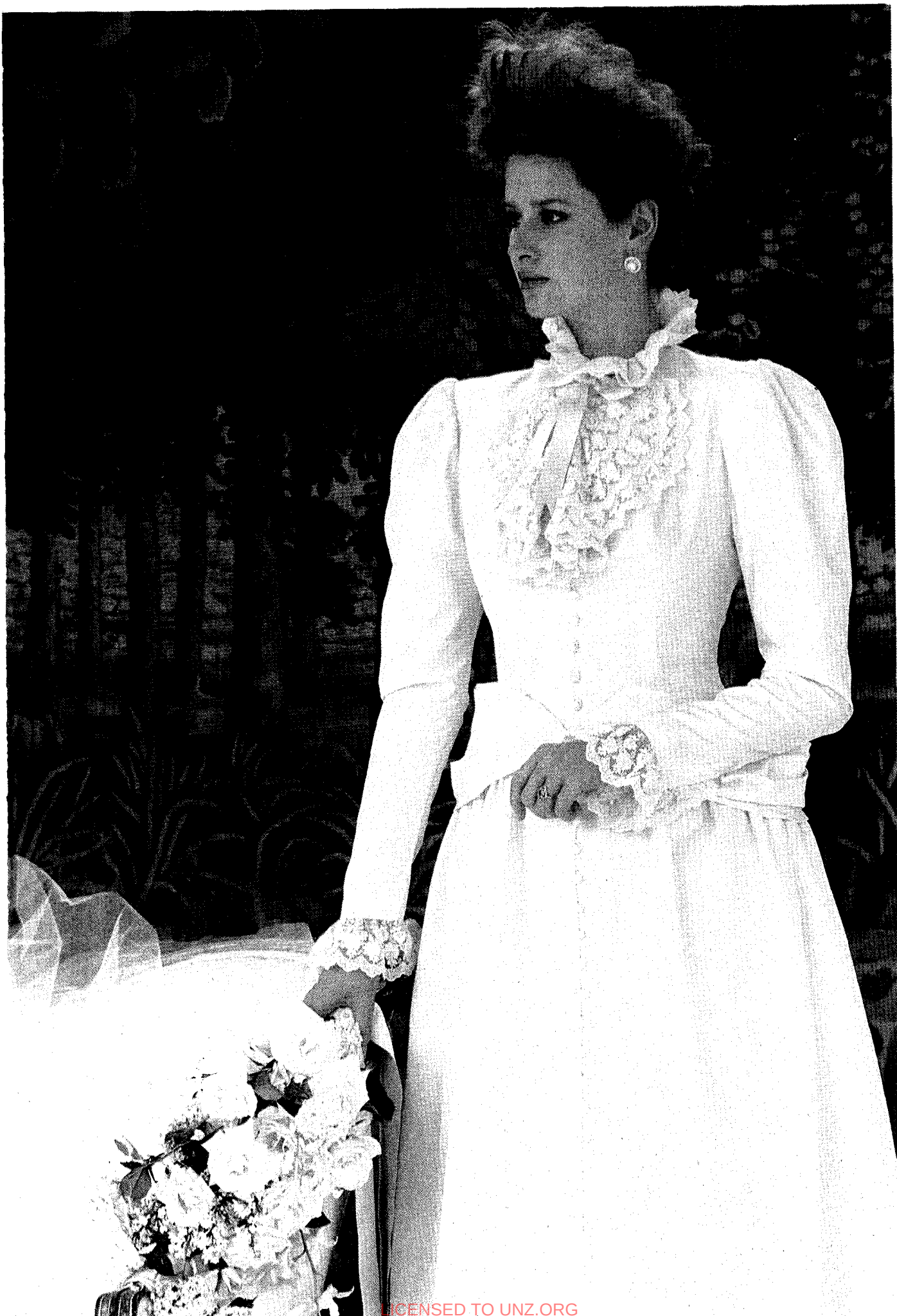
Left: tweed suit, \$1,500, and lace blouse, \$450, by Chanel, at Bergdorf's and Bloomingdale's; pearl rope with tourmaline bead by Dr. Stephen Paul Adler, \$3,000 at Byzantium (105 Thompson Street); antique ruby-quartz-peridot-aquamarine-and-chrysoberyl pin, \$2,500, ruby-and-diamond ring, \$4,850, and diamond-and-enamel ring, \$3,500, at James Robinson (15 East 57th Street). Model: Jen Yarrow, of Elite Model Management.

Antique bench from Kentshire Galleries. Antique screen from Newel Art Galleries. Bouquet by Daria for Renny, Inc.

Right: silk-taffeta dress by Yumi Katsuri, \$1,650, and coronet with cathedral-length silk-tulle veil by Janine Galimard, \$450, at Henri Bendel. Model: Isabelle Townsend, of Prestige.

Jewelry from James Robinson. Antique tapestry and chaise from Newel Art Galleries. Bouquet by Salou.

Makeup: Bonnie Maller.



A petticoat and
an old-fashioned duster for a summer
country wedding.

Linen duster, \$575 by special order, and antique silk hoop petticoat, \$375, both by appointment at Gene London Costume Collection (533-4105); peridot-and-gold earrings by Dr. Stephen Paul Adler, \$325, and rhodolite-and-gold ring by Luna Felix, \$900, at Byzantium; straw hat with antique Bruges lace, \$400 to order at Trouvé (1200

Lexington Avenue, near 81st, second floor); lace gloves by La Crasia, \$14 at Bloomingdale's; chamois pumps, \$210 at Vittorio Ricci (645 Madison Avenue, near 60th); stockings by Elbeo. Model: Susie LaChapelle, of Prestige.

Antique screen from Malmaison. Bouquet by Marlo Flowers, Ltd.

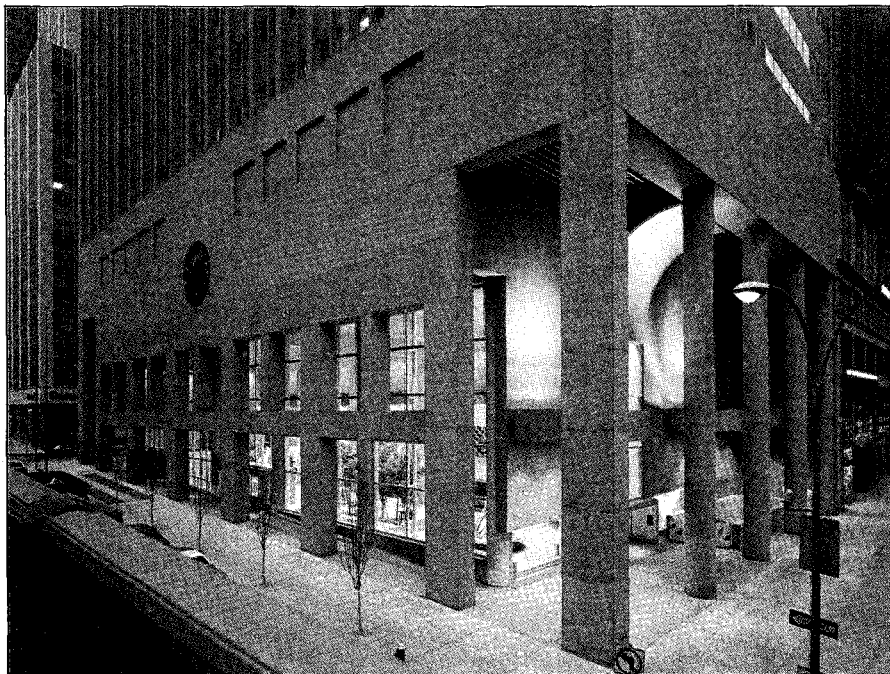




Cityscape/Carter Wiseman

PHILIP MORRIS'S GOOD INTENTIONS

"...This building lets you know it's going to be around for a long time, but at second glance its image begins to falter. . ."



Identity crisis: The new headquarters, by Ulrich Franzen, on Park Avenue at 42nd Street.

OF ALL THE ATTACKS ON CLASSIC modernist architecture in recent years, the most telling has been that it was mean to the neighbors. Those legions of glass-and-concrete boxes in the mode of Mies van der Rohe and Le Corbusier have been loudly—and often properly—damned as arrogant, if not inhuman. Ulrich Franzen, the architect of the new Philip Morris World Headquarters, on Park Avenue between 41st and 42nd Streets, has done his share of the attacking. "A building should not be self-contained and self-referential," he said recently. "It must be a fragment of a greater reality."

The instinct couldn't be more right. The danger is that a building designed to be part of a larger reality can end up with very little of its own.

Even more than most buildings in New York, Philip Morris is a child of its site. And its site is one of the more difficult in town. Dominated by the Beaux-Arts mass of Grand Central Terminal, it includes the intersection of a grand boulevard and a traffic-clogged two-way street, and it slopes sharply downward from south to north. To make matters worse, the ground beneath it is a maze of subway tunnels, requiring

structural gymnastics for the foundation. And at the time design began, in 1978, the surrounding area was decidedly shabby and not getting any better.

Franzen chose to deal with the givens of this complex reality in an unorthodox manner. He assigned the obligatory corporate statement to the boulevard and lined up his horizontals in harmony with the Pershing Square Building, directly opposite. Turning the northern corner, he then attacked the 42nd Street problem with what the zoning law describes as a "covered pedestrian space" on the ground floor, and made a deferential gesture to the landmark terminal with a smooth upper facade intended to serve as "a neutral foil." The 41st Street side was given the same smooth treatment. According to the architect, the three elevations were intended to "read as distinctly separate facades that are integral with their respective streets."

Even though the arithmetic doesn't quite add up (two of the three facades are virtually identical), the theory makes good enough sense. And at first glance, so does the building. It is a massive, 26-story structure clad in finely wrought and well-joined gray granite, and it

houses, in the covered pedestrian space, a 42-foot-high enclosed court devoted to the display of sculpture from the Whitney Museum of American Art. The exterior of the building is clearly organized according to the classical scheme of base, shaft, and top. And the classical theme is accentuated by loggias, a course of molding at the cornice, and, on the Park Avenue façade, an enormous medallion depicting the Philip Morris coat of arms.

With its muscular rounded columns on 42nd Street and its foursquare Park Avenue arcade, this sober building lets you know that it is going to be around for a long time. Yet that potentially intimidating message is softened—particularly at dusk—by sensitive exterior lighting and large windows that create an almost intimate sense of accessibility to the airy sculpture court. (The upstairs offices, appointed in light-colored oak and linen, are some of the classiest in the city.)

It's at second glance that the building's confident image begins to falter. Take just the matter of the doors. Amid so much classicizing formality, one would expect to have no trouble finding the building's main entrance. In fact, there are three, each equally important in its own way. One leads to the Whitney sculpture court from 42nd Street; a second leads to the same space via a set of steps below the Park Avenue medallion; and a third, at the corner of Park Avenue and 41st Street, leads to the Philip Morris offices.

There are numerous reasons for dividing up the access, and not the least of them is that the company wanted a secure entrance for its own employees separate from the museum traffic. Then why the Park Avenue door? Well, because the Park Avenue façade is—despite what the drama of the 42nd Street columns might suggest—the official front of the building, and the front of a building apparently demands a front door even if it doesn't altogether need one. Yet you have to look for it behind the arcade; there is no break in the rhythm of the design to announce it. But if the Park Avenue door is indeed the front one, the two others become side doors. And because the 42nd Street entrance is the grander of the two, the 41st Street en-



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trance—for the Philip Morris people—is reduced to something like back-door status.

This ground-floor confusion is relieved higher up. The Park Avenue façade is a strictly symmetrical composition of narrow vertical elements bracketed at top and bottom by expanses of smooth granite. The sides of the building move back along alternating horizontal bands of stone and glass stripped of the vertical overlay that makes of the front an appropriately stronger statement.

The pity is that the stronger statement is delivered into something of a void. The stretch of Park Avenue that the building faces is sliced up the middle by the Pershing Square viaduct, leading to Grand Central Terminal. And the bulk of the viaduct—which leaves only an inhospitable strip of roadway and sidewalk to the east and west—makes it virtually impossible to appreciate the façade from anywhere except an upper-story perch across the street. (Significantly, that is the imaginary vantage point from which the photographs of the architect's model were taken.) Even though Park Avenue is a snappier address, it is, at this latitude, much less of a boulevard than 42nd Street. And a less literal reading of the thoroughfares' traditional identities would have put the building's main statement on the north "side."

Franzen insists that none of this is crucial. Indeed, he argues that because of the building's location "at the intersection of two totally different events," it is "meant to be experienced at two levels." But is it fair to invoke the reassuring, even predictable, imagery of classicism and then ask the onlooker to deal with the ambiguities of contextualism at the same time? Perhaps—if it is done with humor, as some of the more skillful post-modernist architects have done at much smaller scale. This, however, is a very serious building. (Corporate statements seldom leave you laughing, and they probably shouldn't.) And the distinctions it makes between what the architect calls its "formal" and "populist" responsibilities remain perplexing, and even vaguely condescending.

If the Philip Morris building is a child of its site, it is also the offspring of its architectural times. For all the arrogance of modernism, the movement was, at its best, decisive. With its overthrow, we have—happily—lost much of the meanness, but we have not yet found a comparable aesthetic assurance. I am almost content to enjoy this building for the warmth and elegance that it brings to a once grim corner of the city. But it would have been better off if it hadn't tried so hard to be all things to all neighbors. Despite its deferential gestures, this corporate statement would clearly rather stand alone.



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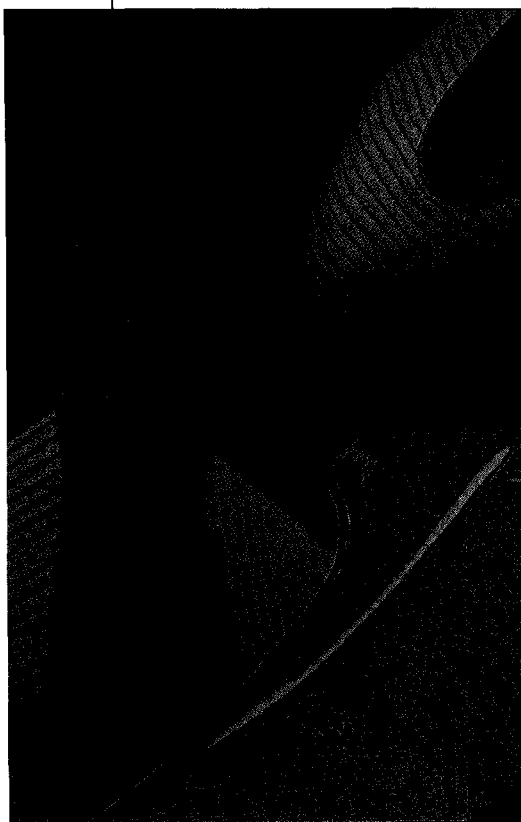
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*By Nancy McKeon
and Corky Pollan*

Pleat of Foot

Skim from spring to summer this year with low-heeled shoes fashioned from chintz. The biggest problem will be choosing from among the vibrant colors. The price may lessen that burden, though: At \$58 and \$65, perhaps the budget can be bent to absorb more than one pair.

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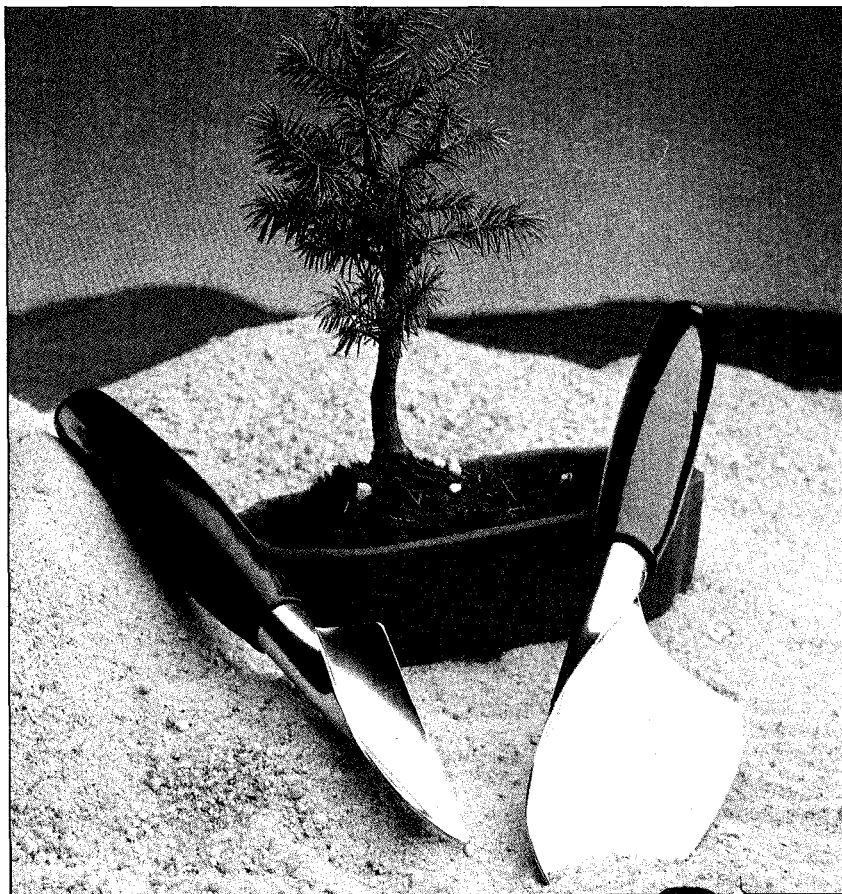


Growth Potential

We go to Great North Woods for wooden chairs, wooden tables, and wooden bookcases. But now we can go to Great North Woods for a bit of the north woods itself. Owner Jack Braverman is giving away three-year-old, nursery-grown Colorado-blue-spruce seedlings wrapped in plastic and complete with planting instructions. And Jack says they're "absolutely free to anyone who promises to plant, water, and talk lovingly to a little tree." Wilkinson Sword, known for its razor blades and knives, has turned its attention to the production of more peaceable products: a line of gardening tools. The handsomely designed trowel (\$9.50) and planting tool (\$8.50) will deal neatly with your new seedling.

SEEDLINGS/Great North Woods/425 Fifth Avenue, near 38th Street (889-0983), and 160 East 86th Street (369-6555)

GARDEN TOOLS/Turpan Sanders/386 West Broadway/925-9040



Let It Be Wee

Making this japanned Queen Anne highboy in Boston in 1735 was a triumph of craftsmanship. Recreating it in miniature, on a scale of one inch to one foot, in the last quarter of the twentieth century is something akin to an act of faith. Such is the art of Harry Smith, whose miniatures are unequaled in this generation. The mechanical intricacy—drawers open, tambour doors slide, tilt-top tables tilt—will delight collectors of miniatures, of course, but seeing more than two dozen pieces of American furniture reborn in miniature scale is sure to amplify the meaning of decorative arts for even the most casually interested.

"HARRY SMITH: FURNITURE IN MINIATURE" /Coe Kerr Gallery
49 East 82nd Street/Through May 27





Pier Pleasure

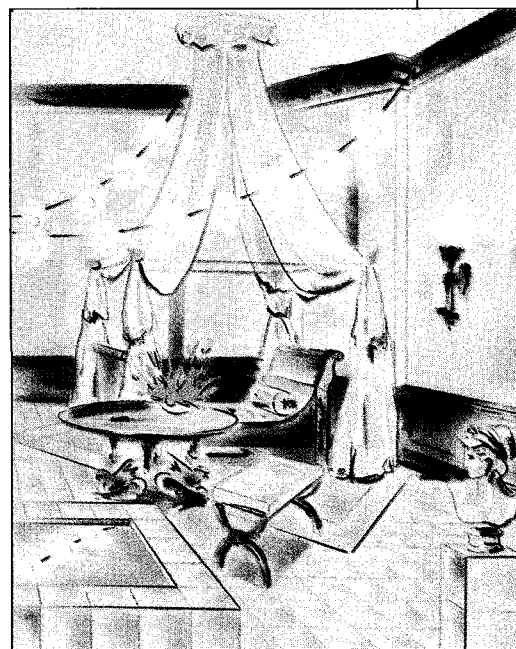
Those of us who cover the waterfront can almost see the day when we'll be able to pick exactly *which* Manhattan street we want to gaze at while we pick at our salmon mousse. In addition to Brooklyn's River Café, whence we get a grand view of the birthday bridge and the financial district, we can now opt for Long Island City's Water's Edge. Here, in a pretty room that guarantees everyone a rosy glow, we find ourselves under the lights of the 59th Street bridge. Across the East River: the glowing angles of the Citicorp building, the darkened United Nations, and more Manhattan. Not enough to distract from the food, which is novellish without being silly. As befits its watery environs, the restaurant's culinary emphasis is on "American marine": seafood stews (\$13.50), grilled Norwegian salmon with minted mustard (\$16), bass fillet with soy and ginger (\$17.50). Owners Tom Quinn and Don Karas know this very industrialized neck of the island. For us, it's a Magical Mystery Tour.

WATER'S EDGE/The East River and 44th Drive, Long Island City/392-8890/Open Monday through Saturday 11:30 a.m. to 2:30 p.m. and 5:30 p.m. to midnight, Sundays noon to 3 p.m. and 4 to 11 p.m.

Suite Charity

It's charity and cabbage roses. That's why we anticipate the annual Kips Bay Boys' Club Decorator Show House. This year, the Stanford White mansion has been decorated by nineteen interior designers (including a bed-sitting-room, below, by Scruggs-Myers). The good part is that the proceeds go to after-school programs for boys and girls in the South Bronx.

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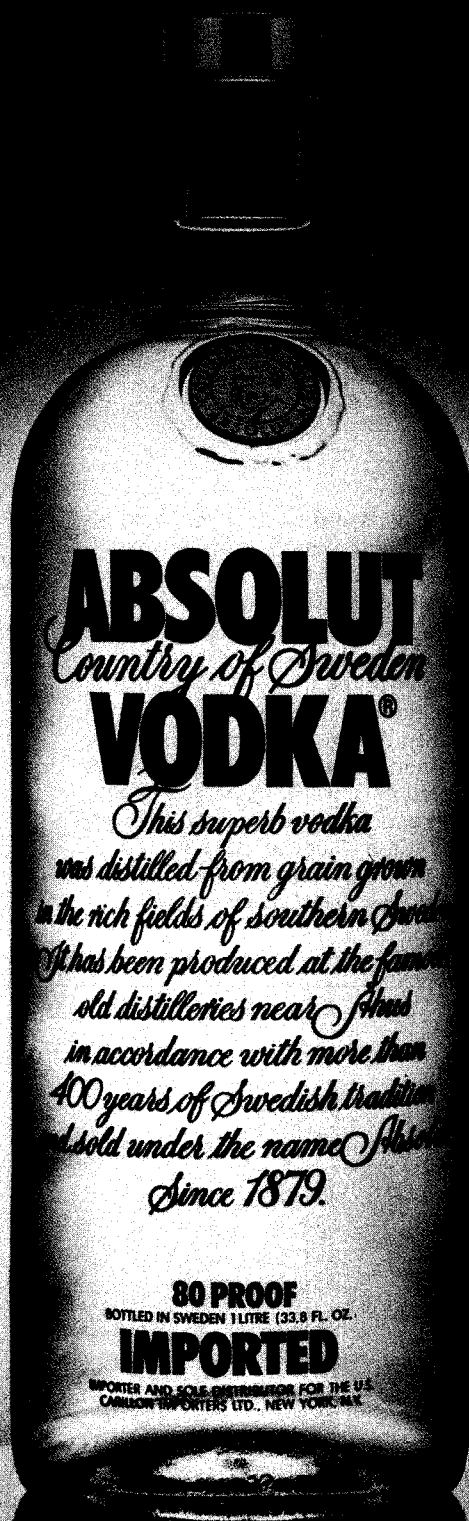


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Art/Kay Larson

BEYOND PURE PHOTOGRAPHY

“...The MOMA show sets out toward the horizon of the possible, but, for all its intelligence, stops in middle ground. . .”

“Big Pictures by Contemporary Photographers,” at the Museum of Modern Art, proposes an argument that won’t initially seem very incendiary. The premise is that working big—that is, making photographs large enough to command the sort of wall space usually reserved for a painting—is a direct challenge to the scale and ambitions of “traditional” eight-by-ten photography. The argument may not *seem* incendiary, but it places “Big Pictures” within an even bigger picture—one that remains a source of contention within this show and without. The question is, where do you draw the line between photography and art?

Some of us may not think that issue is particularly urgent. Over the past twenty years, artists have increasingly assimilated photographs into their work, and photographers have begun to manipulate the image after it emerges from the camera. Photographers such as Robert Mapplethorpe show up in artists’ circles, and artists like William Wegman and Cindy Sherman appear in exhibitions like “Big Pictures.” This arrangement, chaotic as it may be, seems to make perfect sense in practice. But eventually a curator is faced with the problem of putting together a show in one or the other of the disciplines; then hairs get split under an electron microscope.

John Pultz, who assembled the Modern’s show (with John Szarkowski, the director of the department), is not about to split hairs unnecessarily. He avoids the most troublesome aspects of the issue by confining his show to photographs made exclusively with photographic techniques: enlargement, double exposure, color print processing, and so on. You’ll find only one hand-colored work, by Casey Williams, and no instances in which the artist has drawn or painted on the photograph, or has included it in an installation. Yet the objects Pultz has chosen often encroach on terrain the Modern would have avoided just a few years ago. Alongside the relatively conventional, “photo-

graphic” large-format pictures by Richard Avedon and Tetsu Okuhara and alongside panoramic landscapes by Kenneth Snelson and Michael Spano are “purely” photographic pictures that nevertheless look quite painterly. Gerald Incandela, a Tunisian-born Frenchman, shrouds a double-exposed tower in a dusky cloak of black, the consequence of brushing developer di-

photomural assembled from 100 separate framed prints. Each print is an enlargement of one section of an old family photograph, overlaid occasionally with ghostly double-exposed faces—a mosaic of “reality” and memory in which memory carries most of the truth.

At least 7 of the 33 works here are by artists: Some, it turns out, are working in exactly the same format as photographers. David Hockney has lately been making single portraits out of dozens of Polaroid prints, which he assembles like mosaics. But so has Joyce Neimanas, who shoots her Polaroids from varying vantage points to trace the contours of her sitter; her pictures are thus more intellectually complex (but less instantly ingratiating) than Hockney’s.

Faced with such a long list, one might well ask, whom has Pultz *not* included? Well, he has avoided “painterly” photographers like Daniel Babior, a 29-year-old graduate of the Rhode Island School of Design, whose black-and-white pictures (at the Urdang Gallery) break into color at odd moments. And he has certainly not considered such bizarre but fascinating experiments as Castelli Graphics’ show of 3-D photographs by contemporary artists, 83 of whom were given a new Nimslo 3-D camera to play with.

Babior’s pictures seem hardly likely to undermine the foundations of art or photography. Nor is he the first to hand-color his pictures. Such media manipulators as Benno Friedman and Kenneth Shorr have been doing it for years, and have often reaped the displeasure of the photographic establishment as a result. Babior’s methods are comparatively simple: He shoots a black-and-white photograph, prints it, and colors the objects that seem particularly important—a brilliantly green garment bag in an airport, a parade of human arms moving up an almost hidden escalator, or a pair of women in a Boston restaurant. The effect is oddly natural, as though the mind actually sees in terms of informa-

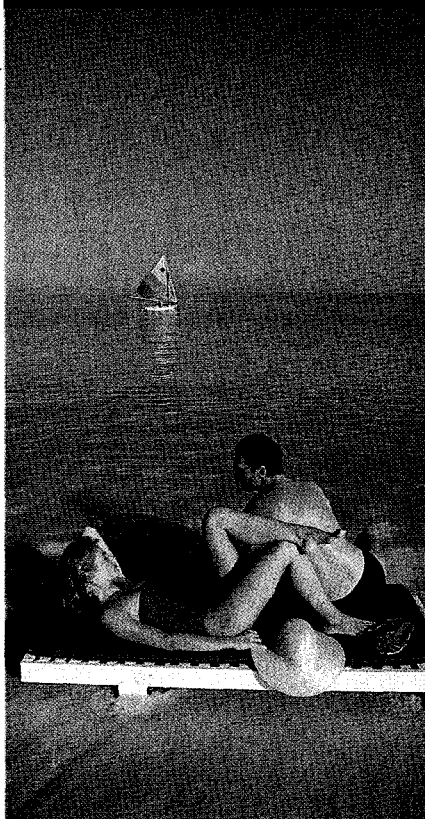


Oddly natural: A work by Daniel Babior, at the Urdang Gallery.

rectly onto paper. With a silver-dye bleach process, Barbara Kasten turns a portrait into a flowing field of grays that describe a classic figure-ground relationship containing an almost invisible woman’s head. And Sol LeWitt, whose photographs are assembled into grids on the same serialist principles as his artworks, here presents sixteen surprisingly evocative versions of a brick wall.

For years now, “pure” photography has signified some variation on documentary photography: The world beyond the lens is a “given,” and photographers must not tamper with its truths. Avedon, for instance, has extended that principle to grotesque conclusions. How far one can travel from documentary realism and still remain within the bounds of this show is clear in Esther Parada’s *Past Recovery*, a wall-size

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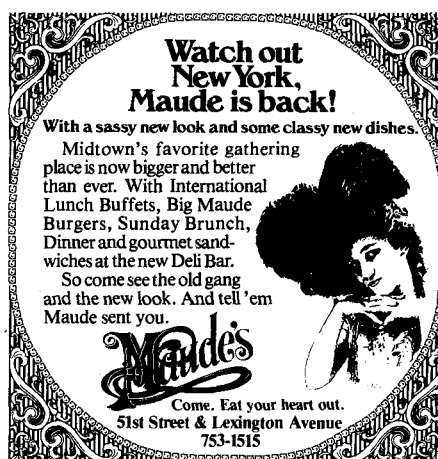
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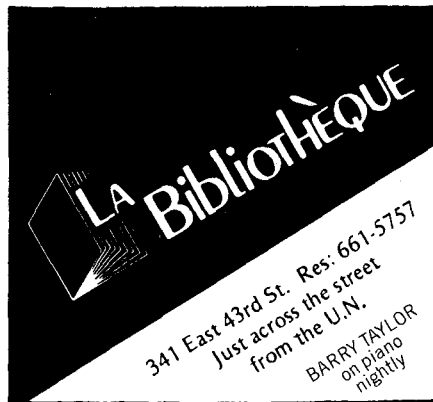
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tion content (that is, in black and white), while emotions attach themselves to certain objects and lend them "color."

Pultz may be forgiven for excluding 3-D photographs. Castelli's show is predictably, though intriguingly, erratic—a consequence of lending a new technological toy to artists. These are realms that continue to generate anxiety among proponents of photography's right to exist as a distinct art form. Since some of the most important of those proponents resided (or continue to reside) at MOMA, perhaps "Big Pictures" is meant to indicate a shift in official policy. If so, be prepared to applaud. Photography's theorists owe their resolve to a historical condition that long ago ceased to be bothersome: When the camera was invented, those who used it tended to see in terms dependent on painting. To switch to terms more appropriate to photography, a radical distinction had to be made between the two disciplines.

But after decades of exploration, documentary photography is near exhaustion. The possibilities for manipulation of images, on the other hand, are vast. "Big Pictures" sets out toward the horizon of the possible, but, for all its intelligence, stops in middle ground. Where is the show we've been waiting for, the one that will encompass the bigger picture? It looks as if we'll have to wait a little longer. (MOMA, 18 West 54th Street; through June 28. Bertha Urdang Gallery, 23 East 74th Street; through April 30. Castelli Graphics, 43 West 61st Street; through May 4.)

AS IF Mark Rothko HADN'T ENDURED enough in his life, now comes a film-for-TV that must have him begging Saint Peter for divine intervention in PBS's programming schedule. Nothing but a miracle would do. The 90-minute fictionalized story of Rothko's grotesque death and troubled legacy—put together by the BBC and Lionheart Television, and based on *The Legacy of Mark Rothko*, by Lee Seldes—has but one claim to redemption: It serves to keep before us a superbly cautionary tale.

The Rothko case is the art world's memento mori, its reminder of the terrible wages of pride (Rothko's unworldly pride, and the all-too-worldly kind in evidence among the villains). You'll remember the story: The artist slashed the veins of his arms and died in 1970, leaving nearly 800 prime paintings to be laundered into cash in unseemly ways by the executors of the Rothko Foundation in concert with Frank Lloyd, head of the Marlborough Gallery. The artist's daughter, Kate Rothko, finally sued (with her brother, Christopher) and won control of the estate. The executors were fined, and Lloyd fled the country to escape criminal proceedings. (He has re-

cently returned, been convicted and sentenced. The judge, in deference to his age, ordered him to give seminars to schoolchildren.)

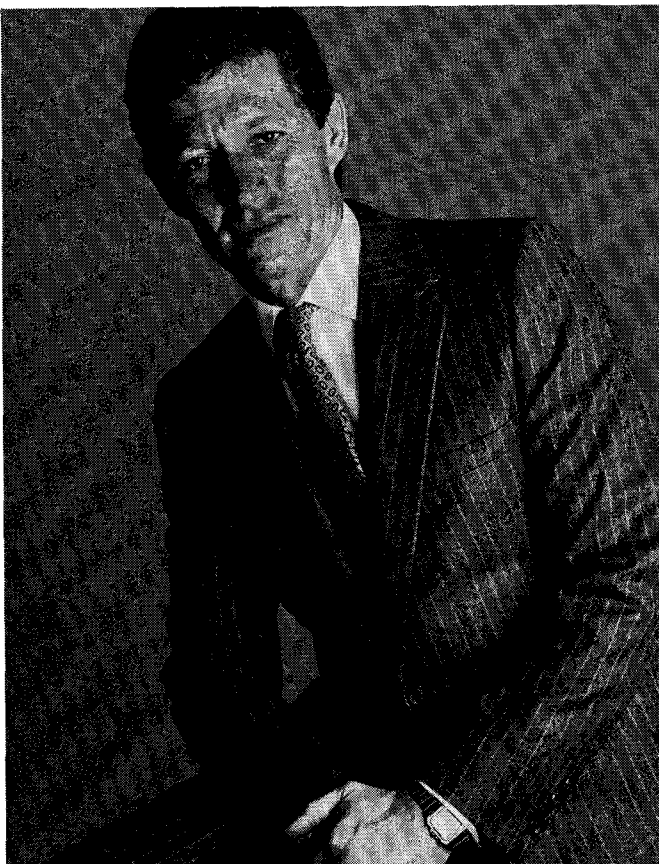
Such a powerful real-life drama has overtones of irony and despair that altogether disappear on television. Instead, we get visions of a rotund Rothko, swigging at a bottle and choking on his own saliva as he stares goggle-eyed at a bare razor blade. And in a flashback, the artist lifts his chin toward the ceiling and announces, in tones reserved for presidential assassinations and space walks, that he intends to set up a foundation. "Hey, man, that's a *great* idea . . ." chortles future executor Bernard Reis, in his best snake-oil tones. Rothko: "And I want you, my friends, to share in this enterprise." Reis: "We'd all be honored, Mark, honored."

Dialogue like that would turn even a living artist into a corpse. But the show, in its naïveté, continues: It faithfully reproduces Seldes's unsubstantiated (but appealingly paranoid) insinuations that Reis and Lloyd kept Rothko drugged (and may have even killed three people) to gain hold over the estate.

So Rothko's poor life ends again, in a second and even more vulgar suicide. At this point, it's vital to return to the paintings—to counter the ridiculous with Rothko's version of the sublime. In an impeccably selected show, now at Pace, of prime works from the holdings of Kate and Christopher, those sublime intentions seem stronger than ever. There are paintings here that turn incandescent, reminders that light is Rothko's true medium, that his work is a proposition about the visible and the invisible: a philosophy in effigy.

The proof of his success is that words become stale and useless just as the paintings reach their freshest and most vibrant state. You can't say that about Barnett Newman or Clyfford Still, whose abstract euphorias need a little help from theory. You *can* say it about Jackson Pollock, however. Pollock and Rothko, in fact, ought to be ranked together—that is, at the top. Each pushed one of the two central propositions of Abstract Expressionism to its ultimate. Pollock used drawing to create a condition of being in which the painter's existence and the act of making lines merged in the rhythms of flung paint. Rothko used color to describe a condition of being that finds philosophical parallels in the Buddhist death-in-life, in which the soul releases its hold on the attributes of personality and confronts that part of itself that knows its eternal nature. Rothko's paintings, finally, subsume all the vulgar fictions about his life, and dismiss them as the irrelevancies they are. (The PBS show will air at 9 P.M. on May 3. Pace Gallery, 32 East 57th Street; through April 30.)

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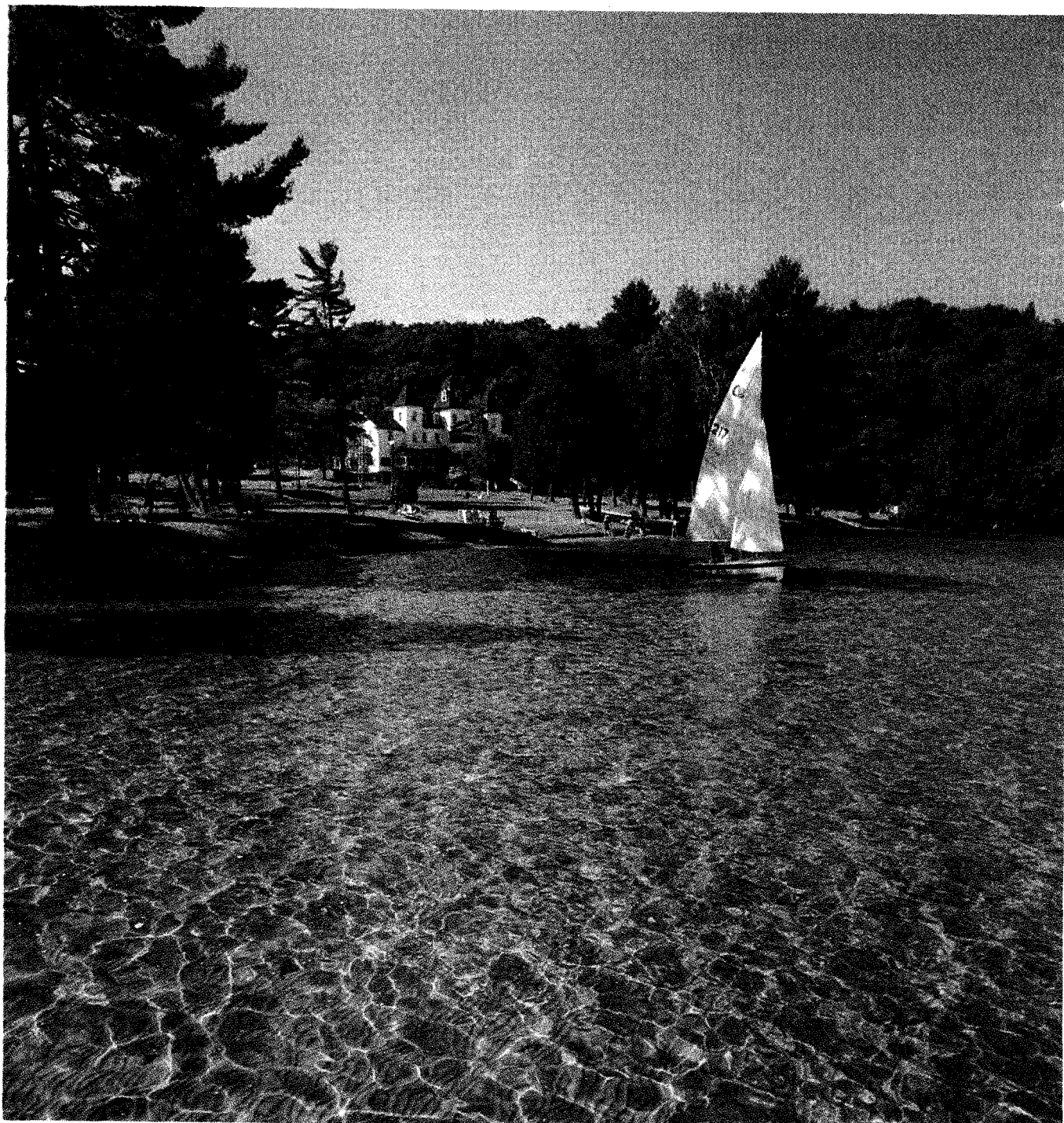
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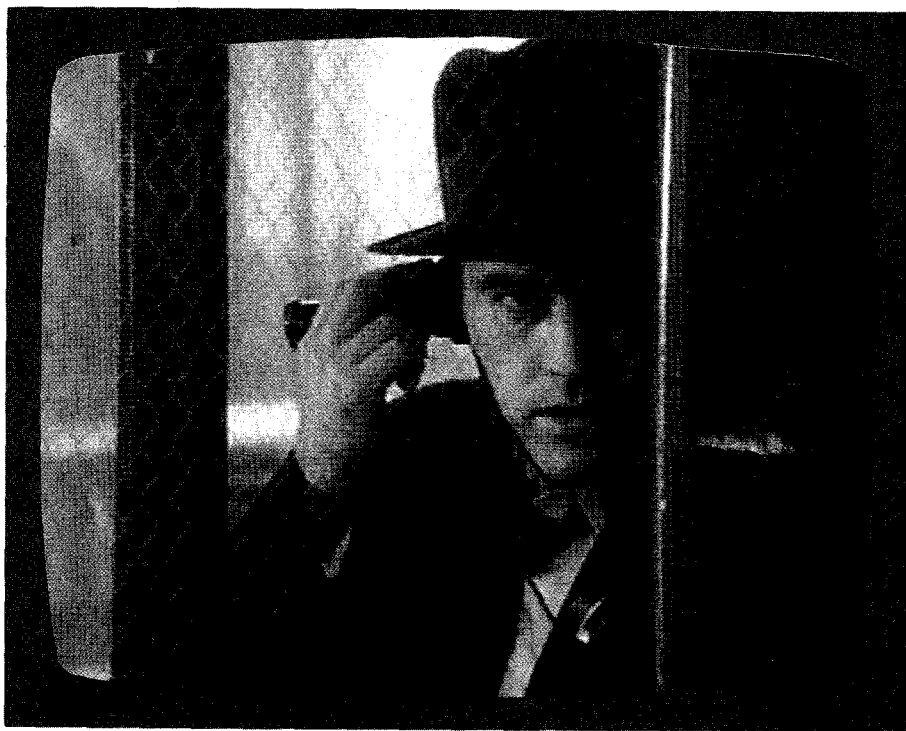
“...Despite Powers Boothe’s flair, *Philip Marlowe: Private Eye* misfires; there’s only a futile sputter of smoke...”

RAYMOND CHANDLER’S FREE-LANCE scourge and conscience, Philip Marlowe, has become a rumpled classic, as durable a figure on the pop scene as Sherlock Holmes with his magnifying glass, Tarzan with his vine. Previous Philip Marlowes—Humphrey Bogart, Robert Mitchum, even Elliott Gould (in Robert Altman’s *The Long Goodbye*)—have tended to be baggy-faced figures with scratchy chins, five o’clock shadow, and heavy, sardonic lids.

In their new short-run series *Philip Marlowe: Private Eye* (Saturdays; 10 P.M.; Home Box Office), the producers have cast against type and chosen a slick-haired smoothy: Powers Boothe, who brooded behind dark glasses as the Reverend Jim Jones in the TV film *Guyana Tragedy*. It’s an inspired selection. Despite his uncreased brow and delicately turned-up mouth, Boothe looks as if he’s brushed wings with many a rollicking devil; the tired rumble of his voice is rich in debauched amusement. As Marlowe, Powers Boothe drifts through the drawing rooms of the damned with a knowing air, stopping now and again to stub out a sarcasm on the forehead of some indignant swell. But even with Boothe’s sullen flair, the episodes seem to misfire. The trigger is pulled, the hammer clicks, but there’s no fiery discharge, only a futile sputter of smoke.

“Smart-Aleck Kill,” which kicks off the series, is based on a non-Marlowe story of Chandler’s that first appeared in the pulp magazine *Black Mask*. In adapting the story, screenwriters Pat Silver and Jesse Lasky Jr. have inserted Marlowe into the intrigue, but he never truly seems to *inhabit* this tale of buggy behavior among Hollywood’s sordid elite; he loiters on the fringes with his hat cocked, a cynical bystander in his own adventure. At times Marlowe’s voice-over narration is so low and insinuating that he sounds like Barry White about to croak, “Love ta love ya, baby,” and the screen is filled with comically eerie close-ups of dope addicts with slack mouths and dot-size pupils. Those, however, are the only blithe touches in an otherwise dutiful, listless excursion.

Far rowdier is “The Pencil,” in which Marlowe is hired to shield a stoolie from



The long good-bye: Boothe as Raymond Chandler’s soldier of misfortune.

the mob’s revenge. Instead of sending a wrapped fish (as in *The Godfather*), the mob here delivers a pencil to those marked for extinction, the message being: You, you squealing little traitor, have been scratched off the annals of the living. After much dodging down staircases and peeking through blinds, “The Pencil” ends with a boisterous dockside shoot-out as nattily dressed hoods blaze away with machine guns like Frank Nitti’s troops in *The Untouchables*. Yet this Marlowe escapade, too, has moments when it nods and stares blankly at its shoe tops. The director, Peter Hunt, simply doesn’t have the ruthless drive needed to keep this story scraping against the bleeding edge. He’s like a professor taking us on an academic tour of the World of the Private Dick, leaving a trail of chalk dust as he lingers over every low-life nuance.

HBO isn’t the only network resuscitating famous detectives. On April 9, CBS presented a made-for-TV movie cumbrously titled *Murder Me, Murder You*, starring Stacy Keach as Mickey Spillane’s infamous thud-and-blunder avenger, Mike Hammer. As his

name suggests, Mike Hammer thinks with fists, hammering away at the unfortunate heads of those fool enough to thwart his wishes. For flavor, Hammer came equipped with a nutritious-looking gal Friday played by Tanya Roberts (formerly of *Charlie’s Angels*), whose red leotard seemed to cling to her with possessive bliss.

Unlike Boothe’s suavely blasé Marlowe, however, Keach’s hero was a caring lunk confounded by the sordid turns his country had taken—whatever happened to morals and respect for the flag? he would ask before launching into the sort of embittered monologues Jack Lemmon inflicted on us in *Save the Tiger*. Those sermonettes seemed to have squeezed through a time warp, as did so much in *Murder Me, Murder You*. The red-blooded Mike Hammer, after all, belongs as indubitably to the boxy, bulky fifties as Sherlock Holmes does to the gaslight and wet cobblestones of the turn of the century. Hammer’s grumbles about America the soiled seemed an echo from the Vietnam era, and the telefilm even weighted him with several hitches in Vietnam, to give him—like



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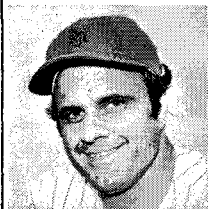
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Tom Selleck's *Magnum*—a Tragic Past. My favorite moment in *Murder Me, Murder You* came when one of Hammer's old heartthrobs chided, "You were always more interested in killing Viet-cong than in marrying me." Now, there's an original complaint!

In their differing ways, both *Philip Marlowe: Private Eye* and *Murder Me, Murder You* toe a careful, narrow line—*Marlowe* by turning itself into a slickly burnished piece of noirish nostalgia, *Murder Me, Murder You* by updating the private-eye mystique with a lot of decorative "relevance." *Marlowe*, however, at least has jazzy-moody opening titles and Powers Boothe's evil, damp charisma; *Murder Me, Murder You* had only those leotards refusing to let go of Tanya Roberts. And *Murder Me*, unfortunately, threatens to be more than a one-shot affair. In an interview in *USA Today*, Stacy Keach said that if the show received a 30 share or higher in the ratings, he might return as Mike Hammer in a weekly series. The movie, sorry to report, squeaked by with a 31. Stacy Keach's knuckles may soon be getting a lot of bruising exercise.

HBO IS ALSO NOT THE ONLY CABLE outfit taking an ambitious stab at new programming. Showtime cable has uncanceled Professor Kingsfield and his cowed students from the warehoused *Paper Chase* series and assembled a seven-part sequel, *The Paper Chase—The Second Year* (all over the Showtime schedule). Based on the 1973 movie starring Timothy Bottoms and John Houseman, *The Paper Chase* had a scant run on CBS, but its cancellation in 1979 stirred up a squall of protest in the press and a heap of indignant mail. ("The show that was too good for commercial television" is how Showtime touts the original series in its viewers' guide.) *The Paper Chase* was then picked up by public television for a repeat run, enabling its admirers to once again wring their hands and say how sad, how unfair. Now Showtime has answered their entreaties by rounding up most of the previous cast, including James Stephens as the model student James T. Hart, and James Keane and Tom Fitzsimmons as his raffish buddies. Installed behind the lectern once again is John Houseman's Professor Kingsfield, who lifts his wrathful eyebrows and fusses like a decrepit god, incinerating poky-witted students with thunderbolts of scorn.

In this second year, Hart and his fellow paper chasers are no longer bumbling freshmen, and the show has fixed Hart up with a new addition to the cast, a dimpled, resourceful law student named Connie (Jane Kaczmarek). But those are the only significant shifts. To those who were smitten with the first series, this sequel will have a fond, cozy

familiarity, but those of us who were unsmitten will remain so—there's really nothing in these new episodes to shake the bottom out of one's prejudices. I never actively *disliked* the original *Paper Chase*, but I also never felt drawn to the drives and chagrins of Stephens's Hart, who was too much Mr. Milk and Cookies. I longed for an Eddie Haskell type to saunter across the campus and give the series a hotfoot: "If that old fart Kingsfield thinks he can—oh, *hello*, Professor Kingsfield. Mr. Hart and I were just discussing the admirable way you elucidated the distinctions in contract law between..."

Professor Kingsfield's characterization, always a sore spot, has worsened this time around. In college, I had a professor who enjoyed crushing weakling English majors by brandishing a cigarette and saying, "Some of you will end up teaching English somewhere, and some of you [he would then train his glance on the most helpless girl in the class] are going to end up wiping the lunch counter at Woolworth's." As theater, this sort of ego baiting has a crass flamboyance, but it's fatuous to think that it has anything to do with *teaching*. Professor Kingsfield, we're told till our ears flop with fatigue, possesses a subtle, passionate legal mind, but all we see is a lordly bully who, too, wants to see his slower students tidying lunch counters. *The Paper Chase* isn't unwatchable (it has an innocuous, easygoing charm), but the mystique of this series is a triumph of wishful thinking.

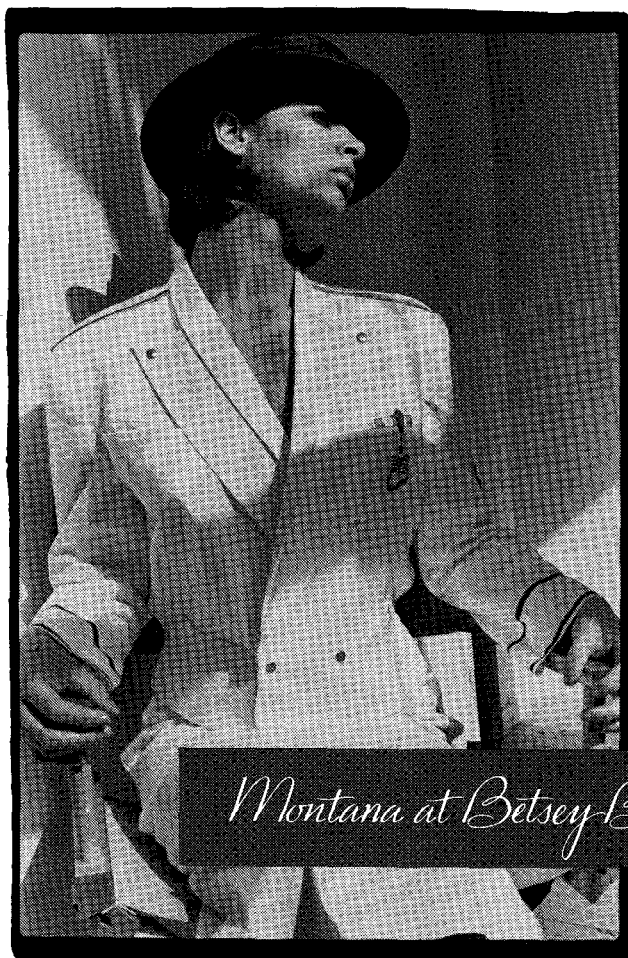
MARTIN SHORT, OF **SCTV**, CONTINUES to astonish—his character, Ed Grimly, who wears his pants hitched up to his shoulders and sputters about in happy exasperation ("All this excitement is making me *mental*, I must say"), is one of TV's most inspired creations, and Short's recent parody of a punk-rocker had the tatterdemalion *brio* of Stiv Bators's wildest outings with the now defunct Dead Boys. But Short and the rest of the genius **SCTV** cast may be allowed to disperse by NBC, which seems to have been seized with a fit of dam'-fool shortsightedness. **SCTV**, which has never boasted bulging ratings in its late-Friday-night slot, has been canceled by NBC, for reasons which are in part economic. According to the *Washington Post*, "Each 90-minute 'SCTV' show costs the network \$360,000. But for something like \$40,000 a week... NBC could throw an old 'David Letterman' rerun into the 'SCTV' time slot." The producer of **SCTV** suggested that the show alternate with *Saturday Night Live*, but the network didn't bite. **SCTV** shouldn't have to tap beseechingly at the window of the inn; this is a show NBC should be *making* room for, at a sane hour. Have they all gone mental? ■



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"... *Snow White* is clever fun. *Sunset*, Paul Taylor's other new work, attempts much more, and it succeeds magically. . ."

ANYONE WHO GOES TO THE CITY CENTER this month will have no trouble understanding why Paul Taylor has just won his third Guggenheim Fellowship for choreography. Even the slighter of the two new pieces he's made for his company is an example of conspicuous invention.

The curtain rises on *Snow White* to reveal a miniature theater—the filigreed pillars that frame it duplicate the City Center's own. It suggests a children's entertainment, and the scenario is indeed the tale we've grown up with—as told by the brothers Grimm and Walt Disney. The nasty Queen is Mr. Elie Chaib, with horribly long, scarlet fingernails and wearing a purple velvet cloak that would be the prized item in any kid's dress-up box. The athletic, sensual Ruth Andrien, who is Taylor's favorite heroine, plays Snow White in a puffed-sleeved gown, her strawberry-blond hair bound in a snood. "Some Dwarfs," as the program lists them, are five good-size, burly fellows, bent over and galumphing playfully.

The simple, curvy outlines of all the movement are uncannily like the cartoon characters' in the Disney film, but the sardonic twists to plot and character are Taylor's own. The Prince is Chaib, too, you see—uncloaked to display the garb and demeanor of the chief cavalier in the worst possible production of a nineteenth-century storybook ballet. He's a stuffed-shirt Siegfried, a fatuous Prince Désiré, smug in the power of his redeeming kiss. Another quick change—to inky cloak and poison-green manicure—and Chaib is Queen-disguised-as-witchy-hag, proffering A Bad Apple in human form, the piquant Karla Wolfangle, in blood-red allover and a fruit-bowl headdress.

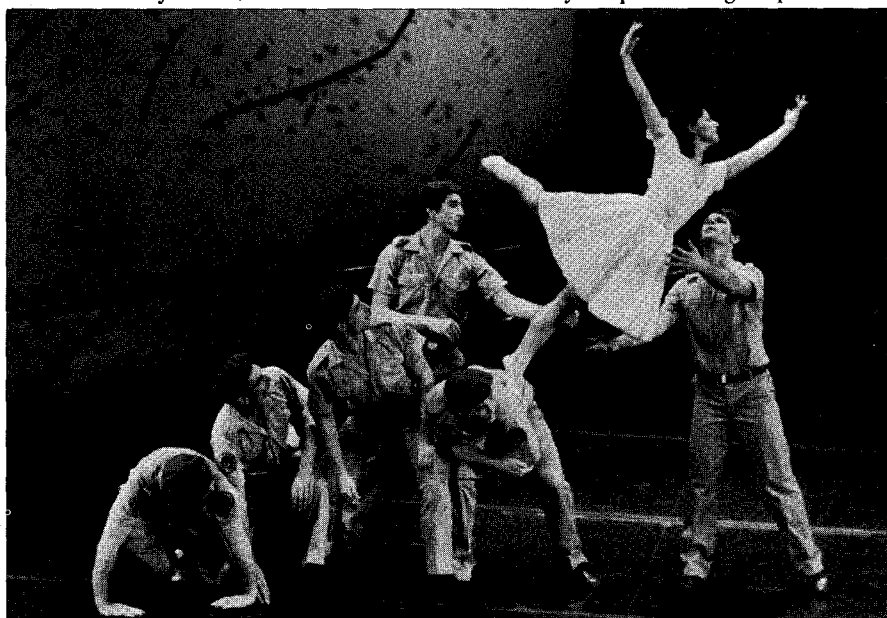
Snow White bites, and swoons. Taylor's loyal dwarfs don't sit around sniveling or building crystal coffins, as the sentimental Walt would have it. No, they capture the perpetrator, savage her like a gang of adolescent thugs, cheerfully dismember her (it's no longer Chaib but a dummy), and congratulate one another on a job well done. Then, only a little discommoded by the surplus parts of witch strewn about, the pompous Prince performs the requisite romantic functions: resuscitation and—as his re-

ward—claiming the lady's hand. (If his kiss of life is borrowed from *The Sleeping Beauty*, the confusion only adds to the fun.)

Just as in old-time classical ballets, the nuptial celebrations call for a divertissement that the protagonists must watch with rapt if glassy-eyed attention, from seats on the sidelines. There being no furniture in David Gropman's elegantly sparse décor, Andrien perches on Chaib's sturdy knee, as the ever-re-

the music—two tender, yearning pieces for strings by that very English composer Edward Elgar. Alex Katz's set evokes a flawless spring: On the backcloth and the diagonal flat that pierces the stage space, twisting dark lines and green daubs on pale blue suggest branch, leaf, and sky. A low railing that follows that diagonal line turns the place into a park.

Here six young men—soldiers, it seems, from their khaki fatigues and red berets—eye a quartet of girls promenad-



Soldiers' idyll: Paul Taylor dancers in *Sunset*—a miracle of feeling.

sourceful dwarfs stage a series of solo turns. These are challenges to virtuosity, as the occasion demands, but marvelously in character, the feats sweetly grotesque. Wasn't that Sleepy who was bouncing on his back?

All ends cheerfully, leaving Snow White the fairest in the land for sure. But what about ever after? As our heroine is borne away on the Prince's shoulder, she gazes ecstatically into a hand mirror—looking very much like a wicked queen in the making. Moral: Take away a woman's power of self-determination and there aren't too many roles left for her to play.

In terms of repertory, *Snow White* is only diversion, a clever bit of fun. Another new work, *Sunset*, attempts much more, and succeeds magically. Mood is everything in this dance, and it is set by

ing for them, fresh and sweet in their white summer dresses. The attraction between the two groups is so innocent and idyllic it almost breaks the heart. These young women simply smile, toss their loose hair and dangling earrings, flip their skirts, and Thomas Evert is mad with love. His buddies carry him aloft and rush away after the girls.

Then there's a beautiful, brooding duet for Christopher Gillis and David Parsons. It seems to describe the bond that occurs among men alone, men who profoundly sense one another's thoughts and feelings but have no words, and only awkward gestures, to express that understanding. And their duet is flecked with the restlessness of soldiers on leave, disconnected from both their past and their uncertain future. Kate Johnson comes running back, falls into their

arms, and is floated by them, prone and supine, weightless as a cloud. Tiny Lila York returns to walk playfully on the shoulders of the whole crew. But nothing expels the growing premonition of doom.

In a kind of dream sequence, to a tape of mournful bird cries, Elie Chaib is supported, cradled, and cosseted by the four women, while one of his comrades struggles to reach him. It might be the fevered fantasy of a wounded man. Each of the women mates with a lover, but they return to tend Chaib and bear him away. When the music takes up again, the inevitable has occurred. Johnson moves, as light and fluent as ever, among the six men, who are placed on the floor in parallel lines as neat as the rows at Arlington. At first the men's bodies are active; they might simply be taking their ease on the grass, admiring the girl who moves like a sunbeam. But finally they become the rigid, motionless figures of the fallen.

The last scene, the only weak passage in the piece, is a soldiers' farewell. Lounging against the railing, the girls watch as their admirers gather in ominous formation. Then they stretch their arms after the departing troops, who doff their hats in a sad salute. Johnson retrieves a hat that is left behind, and holds it wistfully. Specificity mars this stretch. The rest of *Sunset* is a miracle of feeling precisely realized through exquisitely suggestive means.

Since no number of Guggenheims can keep a dance company solvent, Taylor cooked up two fund-raising galas spiced with appearances by superstars from the ballet world. *Musette*, specially made for New York City Ballet's Suzanne Farrell and Peter Martins, was a small fiasco. Set to part of Handel's Concerto Grosso No. 6, the duet shifted fitfully between Taylor language elementary enough for foreigners to grasp and the choreographer's cloudy impression of the material that makes these dancers sublime on their home turf. Though the visitors went at it gallantly, they looked like fish on a bicycle.

The subsequent appearance of American Ballet Theatre's Mikhail Baryshnikov, in *Images*, from the regular repertory, was luckier. Aptly cast as a kind of primitive sun god, he seemed to have studied the idiosyncratic Taylor style diligently and with infinite respect. Naturally he lacked the abandon of Taylor's own men, and their rough-hewn grace, but even out of his element he looked like a great dancer—radiant with intelligence and energy.

There is something terribly awry, though, if artists like Taylor and his altogether extraordinary dancers must borrow other, alien, talents to entice their public. The moral of *this* story is that poverty is corrupting.

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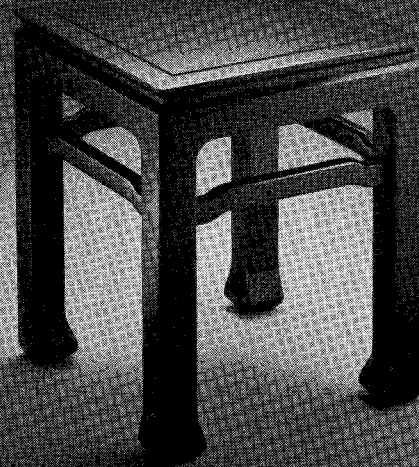


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"...A playful feminist tract disguised as a wrestling event, and a heartening Young Playwrights Festival..."

IN ENGLAND, WHERE THE PLAY IS KNOWN as *Trafford Tanzi*, *Tuebrook Tanzi*, or other place-name-derived titles beginning in *T*, *Teaneck Tanzi: The Venus Flytrap* was, apparently, a much more satisfying affair; here, translated into American—or was it New Jerseyan?—it simply wasn't my cup of tea. (And it closed pronto.) This playful feminist tract disguised as a wrestling event was played, it seems, much more snappily and committedly over there; the disparity between the ludicrous situations and the passionate earnestness of the acting gave Claire Luckham's farcical farandole a special tang. Transposed into comic-strip Americana, played more obviously for yuks and more slowly for yokels, it became less comical once the initial impact of the concept wore out.

Dürrenmatt, in *Play Strindberg*, tried to go the Swede one better by putting his internecine marital warfare into a boxing ring. Miss Luckham tries to go him two or three better by transmogrifying Tanzi's contest with mother, father, girl chum, husband, and referee (who also stands in for a sexist pig of a psychiatrist) into a wrestling match against the entire patriarchal world. The author has hit upon a wry and chipper way of dramatizing, or vaudevillizing, her feminist message, but, at least in the Teaneck version, the jokes are too few and frail to hold up under all that banging about the cast (splendidly coached by Brian Maxine, a genuine wrestling champion) administer to them and one another. And how they do go at it, hammerlock and tongs, as if all their lives they had trodden mats rather than boards.

It is rather droll to behold Tanzi's mom bringing up baby by tossing her down on the mat—or turning her, off all those ropes, into a real bouncing baby girl—with the passive collaboration of Dad, who wanted a boy, and the active

collusion of the Ref, who, behind Dad's back, wants Mom. Round after round of beating the angelic Tanzi—growing to be six, eleven, sixteen—takes from a hostile world, only to come back sweetly, patiently, stupidly for more. When, refused proper education and a

("Make him a Rebel without applause!" shouts Mom, a Joanie-come-lately to the feminist cause), Tanzi gets several chances to make porridge of Dean's privates. Instead she prefers to win fair and square amid happy pandemonium from an audience that, primed by various

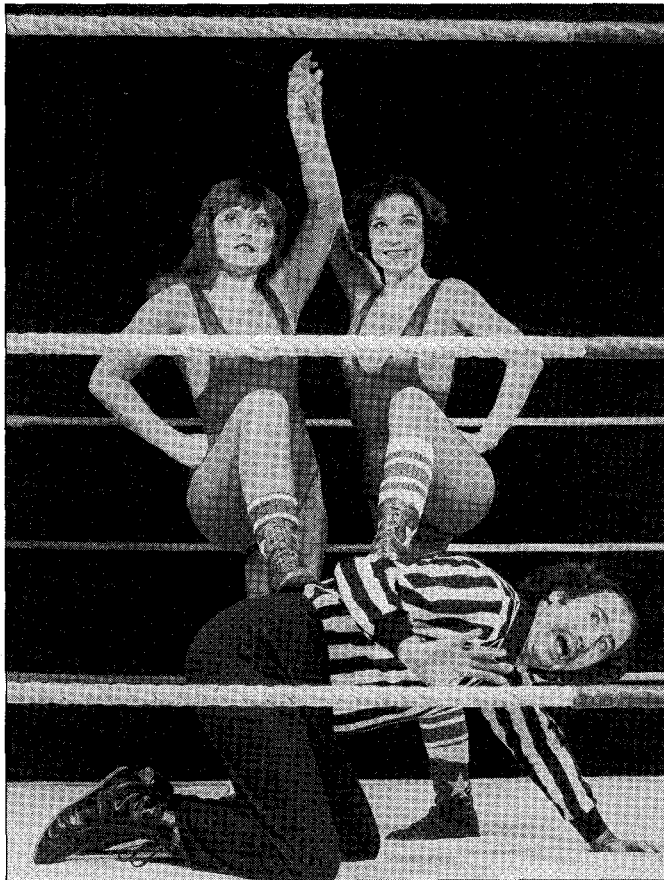
plants in their midst, yell their heads off in support of their chosen contender: the pigs for Rebel, the sows for Tanzi. A wrestling event is effectively approximated; a theatrical one, less so.

Lawrence Miller had wittily redesigned the Nederlander Theater into a sports arena, and Arden Fingerhut's jaunty lighting supplied the properly rowdy finishing touches. Chris Monks had contributed songs—some wrested away from Piaf and Tammy Wynette—for each cast member to achieve his epiphany through; Chris Bond, the author's husband, had directed with resounding aplomb. But the fun was all too intermittent, and the performing imperfect. Dean and Tanzi (lest they end with a bang) were double-cast; Thomas G. Waites had a slight edge over Scott Renderer, and Caitlin Clarke was infinitely superior to Deborah Harry. Miss Clarke even sings better than Miss Harry (a sad comment on the state of pop music), has an irresistible smile, and can act to boot. Miss H., conversely,

delivered her lines as if she were in the throes of a full nelson, although as the infant Tanzi she dribbled tolerably.

Andy Kaufman was compellingly gross and craven as the Ref (and other riffraff), Clarence Felder was a sanguine porker of a Dad, and Dana Vance was jolly as a vamp and as a nurse, but Zora Rasmussen hammed swinishly as Mom. If the show is still on in London, try to catch it there.

I MISSED THE FIRST ANNUAL **Young Playwrights** [sic] Festival at Circle Rep, but the current one is heartening indeed. Hell, it's better than heartening—it's



Two Tanzis: Deborah Harry (left), Caitlin Clarke, Andy Kaufman.

career by her parents, Tanzi gets a counter job in a hash house, she is discovered by the swaggering wrestler Dean Rebel ("Don't bother wrapping yourself up," he tells her, "I'll eat you right here!"), becomes his wife and, therewith, his household drudge, sparring partner, and all-round fall guy or gal.

Finally, of course, the worm turns, and Tanzi challenges her cheating male-supremacist husband to a wrestling match, winner to have a career, loser to do the housework. And, in an amusingly staged bout, with the other characters egging on their respective candidates

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good. Four young playwrights aged seventeen or eighteen at the time of submission have been selected here, with one play each, and there is more afoot than on most of New York's grown-up stages. The question is, What happens to these dramatists when they turn nineteen? Is there a Toothlessness Fairy that robs them of their bite?

Peter Getty's *A New Approach to Human Sacrifice*, directed by Garland Wright, is the least striking member of the quartet, but it too shows promise. An innocent young man about to take his high-school classmate, the Walls' daughter, to the junior prom is sucked into the Wall family's wall-to-wall TV-watching mindlessness in a tragicomic version of vampirism. In John Arnone's delicious cartoon rendering of an American living room as perceived by the gimlet eye of the idiot box, which, in a reversal of roles, is Big Brotherishly watching the family, decerebration of the newcomer proceeds apace.

David Torbett's *I'm Tired and I Want to Go to Bed*, directed by Gerald Chapman, is a somewhat overlong but intelligent, funny, poignant retelling of the Faust story from a hapless high-school student's vantage point, in which parents and scholastically unsuccessful son are viewed with equally mature understanding as drama jostles comedy with precocious assurance, and even metaphysics gets a tartly idiosyncratic treatment. Greg Germann is moving as the boy, and Arnone's minimalist set—two stylized corners of rooms and, beyond, infinite blackness that would have scared Pascal—works magisterially.

Third Street, by Richard Colman, is a gristly slice of nocturnal life, in which three youths drink and smoke pot in a Brooklyn cemetery. One of them is headed for Princeton, the other two are being swallowed up by the mundane cares of mediocrity. It is a sad parting of the ways, made sadder by its not recognizing itself as such, and the writing is good, snappy, comic-pathetic stuff. Under Michael Bennett's expertly modulated direction, three fine young actors—Keith Gordon, Robert Alan Morrow, and Brian Tarantina—blend perfectly. Again, a stunningly evocative Arnone set made out of almost nothing.

The Birthday Present, by Charlie Schulman and zestfully directed by John Ferraro, is an absurdist comedy about the last fertile man on earth, his weird family, and the grotesque demands made on his virility. The satire, neatly sustained through two mini-acts, hits many targets, but is not lacking in underlying humanity. The not-quite-so-young playwright Christopher Durang is charming as the much milked Milque-toast, and gets generally good support. Thanks to all involved for this most hopeful of theatrical events.

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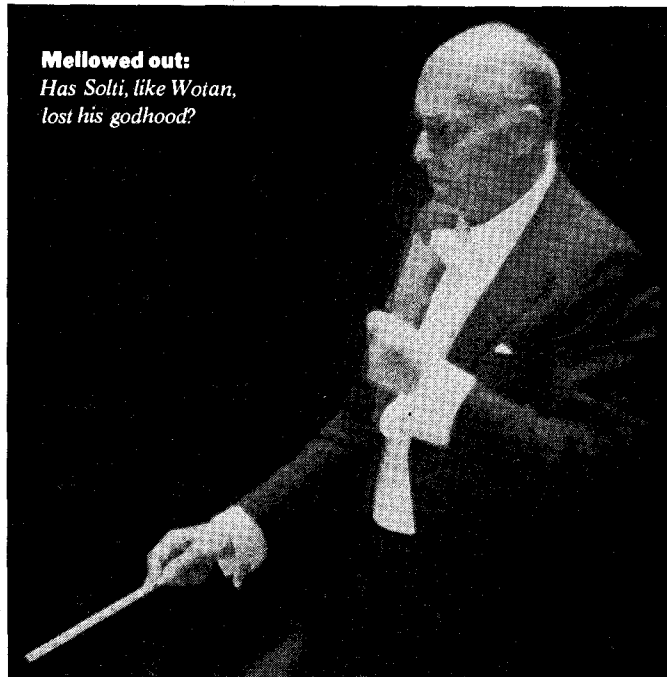
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OFF THE PEDESTAL

“...Solti: the conductor's Wagner was workmanlike, without grandeur. Caldwell: the director's talent is decaying. . .”

Mellowed out:
Has Solti, like Wotan,
lost his godhood?



NO DOUBT ABOUT IT: Georg Solti HAS mellowed. In his younger days, Solti usually treated orchestral scores like formidable adversaries to be punched into submission and wrestled to the ground while the audience rooted enthusiastically from the stands. It could be an exciting match, especially when the conductor took on late-Romantic blockbusters like a Mahler symphony or a Wagner opera, worthy opponents that put up a good fight. Some picky people might have complained that these athletic events had little to do with music, but their objections were loudly shouted down.

Now at a venerable 70, Solti has reached the top of his profession and no longer needs to wage such competitive battles to make sure everyone is listening. His two Carnegie Hall concerts last week with the Chicago Symphony were comparatively subdued affairs, even the performance of *Das Rheingold*. Wagner's one-act opera has always been Solti's good-luck piece, and it marked two turning points in his career: a 1958 recording on the London label that made him an international figure, and the 1971 performance in Carnegie with the Chicagoans, a highly acclaimed concert that elevated him to celebrity status bordering on godhood. Solti is surely

for the above-average singing. I particularly enjoyed Siegmund Nimsgern's robust Wotan, Siegfried Jerusalem's lyrical Loge, John Cheek's sonorous Donner, and a delightful trio of Rhinemaidens from Michelle Harman-Gulick, Elizabeth Hynes, and Emily Golden.

Solti conducted in a square-toed, prosaic fashion that brought out little of the music's poetry, grandeur, and dramatic contrasts. Can it be that behind those slashing karate chops and the powerhouse energy of yesterday there has always lurked an efficient time beater without any special profile or interesting musical ideas to communicate? That suspicion is reinforced by Solti's recent recordings—the new *Marriage of Figaro*, for example (London LDR 74001), featuring one of the strongest *Figaro* casts ever assembled on discs (Kiri Te Kanawa, Lucia Popp, Frederica Von Stade, Samuel Ramey, and Thomas Allen), but orchestrally a total cipher.

A big-bang theory might partially explain the creation of Solti, his early successes and current high rating. If so, the part played by *Das Rheingold*, the least popular of the four *Ring* dramas, hardly comes as a surprise. Unlike the other Wagner operas, this introduction to the cycle is expository and episodic, a mosaic constructed from rapidly shifting

counting on a third triumph with the work this summer, when he makes his debut in Bayreuth.

I missed that 1971 *Rheingold*, which has become something of a New York legend, and cannot comment on it. Compared with the recording of 25 years ago, though, Solti's Rhine now flows much more peacefully, if a trifle sluggishly. As a matter of fact, last week's performance struck me as no more than a solid, workmanlike job, primarily notable

moods, events, and conflicting personalities. A unified overview, while desirable, is not crucial for a performance to be superficially effective, as long as each moment stands out in bold relief.

Never especially adept when it comes to imposing a coherent shape on large musical paragraphs, Solti merely italicized the obvious on his recording, helped in no small way by the Vienna Philharmonic. More important, that performance was spectacularly engineered to show off 1958's new stereophonic techniques—even now, the set awesomely demonstrates the dynamic range of today's audio equipment. It was also eagerly anticipated as the first complete *Rheingold* on records, and the cast added up to a Who's Who of starry Wagnerian singers. Only a blitheringly incompetent conductor would not have sailed to glory, with all this behind him.

A comparable combination of lucky circumstances set things up nicely for Solti when he took over the Chicago Symphony. A virtuoso orchestra under Fritz Reiner in the 1950s, and kept in peak condition during the next decade by the underrated Jean Martinon, the Chicago band was raring to go in 1969, a perfect vehicle for an excitable catalyst like Solti with his fire-and-brimstone temperament. The chemical explosion was apparently ignited two years later in Carnegie Hall, and once again *Das Rheingold* provided the fuel. From that day, we have listened to Solti gradually mellow out and reveal himself as a very dull fellow, but one whose appearances on the podium still trigger knee-jerk ovations. The Chicago Symphony remains a great orchestra, but to my ears it only becomes an inspired one when conducted by Abbado, Giulini, or Levine, musicians who have something significant and substantial to say.

TEN YEARS AGO, Sarah Caldwell's Opera Company of Boston was probably the most exciting and innovative group in the country. Every production may have been fraught with crises—impossibly cramped stage facilities, last-minute cast changes, rumors of backstage chaos and insufficient rehearsals, creditors at the door—but Caldwell always managed to get the curtain up and create theatrical magic of

some kind with musically and scenically demanding yet important operas that no other company dared to touch. Nono's *Intolleranza*, Schoenberg's *Moses and Aaron*, Rameau's *Hippolyte et Aricie*, Berlioz's *Benvenuto Cellini*, Prokofiev's *War and Peace*, Sessions's *Montezuma*, Tippett's *The Ice Break*, Zimmermann's *Die Soldaten*—the list goes on.

The Boston Opera's latest venture looked as though it might just follow in the grand Caldwellian tradition: Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh and the Maiden Fevronia*. The opera is as vast and unwieldy as its title, but the score shows Rimsky at his best, combining ancient Slavic folklore and pantheistic mysticism with the composer's captivating brand of gorgeous melody and instrumental wizardry—just the sort of thing that used to spur Caldwell on to her greatest efforts. No such luck this time. Like most of the Caldwell productions I have seen over the past few seasons, her *Kitezh* just barely came up to professional standards—another sign that this once inspired edge-of-the-ledge impresario may have permanently slipped over the other side.

No one expected the sort of visual splendor conjured up by the Bolshoi, which brought the opera to Montreal in 1967. *Kitezh* taxes the resources of any major company with one spectacle after another: the lush primeval forest near the Volga, where we meet Fevronia, surrounded by friendly beasts and birds; the brutal destruction of Lesser Kitezh by Tartar hordes; the miraculous disappearance of Greater Kitezh, while the city's reflection remains etched in the Lake of the Radiant Shores; the final apotheosis of the holy city drenched in blue-white light, a paradise invisible to mortal eyes until the second coming of Christ. Robert O'Hearn's drab flats and drops never even hinted at this visionary spirit. In the lobby, a display of paintings by Boston schoolchildren who had read the libretto seemed far more imaginative and colorful than anything onstage.

Worse still, Caldwell's direction was foggy in conception, perfunctorily executed, and obviously compromised by lack of rehearsal time. A set fell over in Act II, lighting spots wandered aimlessly in search of someone to illuminate, singers moved uneasily in strange surroundings with only the vaguest idea of who they were or where they were going. Sarah Reese, a highly promising young soprano the last time I heard her, sounded thin and pinched as Fevronia, although her patrician musical instincts remain unimpaired. John Moulson hopped about to little purpose as Grishka Kuterma, the tormented Judas figure who betrays Kitezh to the Tartars, potentially one of the great character roles in Russian opera; and Noel

Velasco's tiny, pallid tenor was stretched to its limits in Prince Vsevolod's lyrical music. Only Donald Gramm as Prince Yuri emerged with honor, but this superb singing actor and seasoned veteran of past Caldwell triumphs could probably make a strong impression under any circumstances. The choral work was also quite respectable, and Neville Dove had the orchestra playing with discipline if not much poetry.

Caldwell's commitments outside Boston doubtless account in part for the continuing decay of her own directorial work and the company she founded 24 years ago. She now commutes between Manila and Tel Aviv, attempting to stir up the operatic life of those two cities. The Philippine connection, blessed by the controversial Marcos regime, has also kindled resentment and angry demonstrations back home. At the door of the Boston Opera House last week, audiences were handed leaflets containing the synopsis of an "opera" titled *The Legend of the Invisible City of Manila and the Princess Sarah*. Caldwell might pay closer attention to that scenario, before the Opera Company of Boston completely disappears down the drain.

WITH NO ADVANCE FANFARE, Emil Gilels suddenly turned up for a recital in Carnegie Hall and had everyone speculating about a cultural thaw. Gilels is the first Soviet musician to perform here since the Afghanistan crisis and a spate of defections put an end to such things three or four years ago. In those far-off days, American concert halls were overflowing with Russian artists. Remember Lazar Berman, Yuri Spivakov, Elena Obraztsova, Yuri Mazurok, and all the rest? Overnight, they seemed to vanish without a trace. A much honored Soviet totem, Gilels was sent over to break the ice back in 1955, so perhaps his second coming will precede a new wave from the East.

The pianist has changed little over the years, except that his energetic playing sounds brasher, more big-boned and bluntly to the point than ever. Such a bearish assault on the keyboard epitomizes the grand manner cultivated by a whole generation of old-time Russian virtuosos who will have nothing to do with today's younger, more circumspect, crew-cut technicians trained in the West. The program focused squarely on German Romantic staples—Brahms's *Paganini Variations* (Book I) and Op. 116 *Fantasies*, Schumann's *Symphonic Etudes* and Op. 32 *Klavierstücke*—all of them boldly articulated and delivered with raw gusto, let the notes fall where they may. Apparently New York has missed Gilels and his forthright, two-fisted approach: After the last encore the audience seemed ready to carry him down Seventh Avenue in triumph. ■



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Movies/David Denby

DIARY OF A MAD HOUSEWIFE

“...Creeping along like a caterpillar, *Jeanne Dielman* gathers tension, then turns sinister, almost apocalyptic. . .”

AT COLUMBIA, DURING FRESHMAN YEAR, I was stuck with a roommate so obsessively fastidious that I began, after six months or so, to torment him in various small ways. Trying to get some sort of human reaction out of him, I rearranged the pens and pencils on his desk; I moved the books on his top shelf down to the bottom one and vice versa. Recently, I thought of my poor, harassed roommate (who was last encountered running down Berkeley's Telegraph Avenue in a kimono—evidently he had loosened up a bit) at a screening of Chantal Akerman's *Jeanne Dielman*, the legendary Belgian avant-garde film of 1975. *Jeanne Dielman*, which has finally received a commercial booking (at the Film Forum, in SoHo), is about a forty-fiveish widow who lives with her taciturn teenage son in a boringly furnished one-bedroom apartment in Brussels. Most of the three-and-a-quarter-hour film, right up to its gruesome, utterly logical conclusion, is devoted to a microscopic examination of her household life: cooking, cleaning, eating, bathing—all tasks that she performs with fantastic exactitude and neatness. Jeanne even receives gentleman callers in the afternoon (for money) without mussing her clothes or hair or bed.

A fetishist of the perfectly maintained apartment, Jeanne has been interpreted in the film journals and the *Village Voice* as an exemplum of oppressed womanhood, a victim of domesticity. Although Akerman has denied making an explicitly feminist film, Jeanne has been claimed as a portentous symbol of female repression and suffering. The critics have come close to sentimentalizing her and the movie; they overlook the elements of satirical malice built into its structure. For Jeanne is a tyrant as well as a victim—a tyrant, most obviously, over herself. This remarkable movie is very funny about Jeanne's obsessiveness, and it brings out a nasty wit in the audience. After a while, one wants to trip her up, blast music into her silent apartment, knock over her coffee cups. Akerman, an experimental director who was 25 when she made this movie, wants us to react to Jeanne as a very specific kind of woman. If she is a martyr to the patriarchy, that is secondary to the immediate and very striking facts of her

existence as we experience them. Jeanne's uncanny surface calm and flawless apartment have been produced by an impulse of pure murder. When Jeanne takes care of a neighbor's baby, the child bawls miserably every time Jeanne comes near or lifts it out of its crib. Her unquiet spirit is felt by the infant as a threat.

Jeanne Dielman has achieved great fame in Europe, influencing such writer-directors as Peter Handke and Alain

rable; on the third day, Jeanne comes apart, and by the end, we can barely breathe from the accumulated tension. The movie's wit turns sinister, almost apocalyptic.

As Jeanne prepares a meat loaf, washes the dishes, makes her bed, or takes a bath, the camera keeps running and running. Many of these sequences play in actual time, and what would be bizarrely and boringly static in another movie becomes the whole point of this



Quiet desperation: Delphine Seyrig as Chantal Akerman's compulsive heroine.

Tanner. In the United States it has been much written about but little seen, passing through museum and festival showings before settling into the Film Forum in March. That occasion was heralded in the *Voice* by such a fanfare of drums and trumpets and by so many self-righteous accusations of negligence against the mainstream press that I went to the film more than prepared to be bored and disgusted. Instead, I had the same kind of experience described by many other people who have seen it—initial hostility and bafflement, followed by slow absorption into the film's peculiar caterpillar movement and rhythm, followed by complete involvement. Akerman gives us one complete day in Jeanne's life, then a second one, in which minor, almost infinitesimal changes in her routine suggest a slow internal loss of mo-

one. We're meant to feel the duration and intricacy of all those domestic acts and also, I think, Jeanne's self-immolating dedication to them, her willed reduction of herself to nullity. And despite its *outré* strategies, *Jeanne Dielman* yields a good deal of pleasure of the conventional sort. Akerman has wisely given the material a handsome formal style, centering the unmoving camera on the action and producing one symmetrical, classically ordered shot after another.

Delphine Seyrig, the elegant French actress who rejected a conventional star career after the success of *Last Year at Marienbad* (1961) and went on instead to become a kind of high priestess of the European avant-garde, has a long graceful back and a rounded, soothing, almost musical voice. Akerman has obviously asked her to act as little as possible, and

you certainly couldn't call her animated—as she chops, cuts, peels, scrubs, smooths, and tucks, she keeps her eyes down, her face blank. But Seyrig physically softens the rigid contours of Jeanne's personality, and her great beauty inevitably adds piquancy to our curiosity about Jeanne's situation. This extraordinarily respectable woman, who could probably get married again without too much trouble, submits affectlessly to sex with strange men in order to earn a little money. What's going on in her head when she does it?

The movie embraces boredom and then transcends it. A woman friend who saw it says that at first she felt as if she were watching her self-sacrificing mother, a housewife, but that after a while she felt she had *become* her mother by consenting to endure the movie. So she got up and left. But for many others—and perhaps for men in particular—Jeanne's daily routines may be rather exotic and frightening.

The film's formalization of Jeanne's routines has led critics to transform Jeanne into an abstraction, but I think this slights the amount of idiosyncratic life and dramatic activity Akerman has put into *Jeanne Dielman*. However attenuated, this movie is a *narrative*, not a painting, or sculpture. When, on the second day, Jeanne burns the potatoes while entertaining a client, we're cued in that something ominous is happening. And we're ready for it. We want to get a rise out of her, just as I wanted to get one out of my roommate. In the end, however, the joke is on us, because Jeanne goes much farther than we expect. When one of her johns makes her feel something, she goes berserk. There's subversive black humor and violence lurking in *Jeanne Dielman*'s implacable calm. Perhaps I was lucky my roommate didn't pitch me out of the dormitory window.

Querelle, THE LAST FILM DIRECTED BY Rainer Werner Fassbinder before his death, last June, is an embarrassing fiasco—a horrifying ending to his tumultuous, fascinating career. What may have sounded promising on paper—the joining of Fassbinder and Jean Genet—has resulted in something turbid, almost suffocating, and unbearably pretentious. Querelle, the hero of Genet's early novel *Querelle de Brest*, is a beautiful young French sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his friends and lovers. No matter what he does, Querelle only grows in glamour and beauty in the eyes of his infatuated creator, who surrounds him in an aura of deliriously perverse imagery. Alas, in Fassbinder's movie, Querelle is played by none other than Brad Davis (from *Midnight Express*), whose short, conventionally muscular body and sweet,

empty, all-American face bring the high-flying fantasies down with a thud. Davis reminds me of nothing so much as a midwestern college wrestler—or perhaps of Steve Garvey selling goodwill on television. Davis isn't perversely angelic; he's just bland.

Querelle's commander (Franco Nero) admires the young sailor from a distance, murmuring his enchanted praise ("To see those shoulders is to imagine them capable of murder," and so on) into a tape recorder. The captain's raptures become the film's narrative. Querelle steps ashore in the port of Brest (a boringly stylized set featuring an orange sun fixed permanently on the horizon) and heads for the bar and brothel La FERIA, where everyone in town hangs out. Of course, they all immediately fall in love with Querelle, who finds himself attracted to Madame Lysiane (Jeanne Moreau), the wife of the owner, the gigantic black Nono (Günther Kaufmann, from Fassbinder's stock company). When Querelle rolls the dice with Nono for the right to sleep with Lysiane, he loses, and winds up facedown on a table, available to Nono's pleasure instead. He loves it.

And so it goes, on and on, including much buggery, many bulging crotches, slit throats, betrayals, etc. Victim, saint, Christ, and conqueror all in one, Querelle finally winds up in the bedroom of Madame Lysiane, of whom the captain, still narrating, tells us, "When she turned 40, she developed a taste for hard-muscled men." In one encounter, she praises Querelle's genitals while he masturbates and tells her he slept with her only to outdo his brother, who *used* to sleep with her. Poor Jeanne Moreau is made to respond to this by going into the bar and singing, "Each man kills the thing he loves, la da da, la da da."

As always in Fassbinder, characters stand stock-still and recite their "insinuating" lines as if drugged. The way Fassbinder stages it, Genet's roundelay of initiations and humiliations has no terror or ecstasy. The material is made overexplicit yet remote, florid yet unemotional, and we can't tell why the characters act the way they do. Fassbinder didn't come close to finding a visual equivalent to Genet's fervently beautiful metaphors—the extraordinary webbing that holds his books together as he moves his characters around in the endless homoerotic masturbatory fantasy that is his one true mode. The movie is unimaginably bad, and it could lead to a wave of cynicism that sweeps all of Fassbinder's work away with it. Yet some of these movies should always be on hand. Fassbinder's admirers, who have oversold him and distorted his accomplishment, need to sort out the good from the bad. They need to learn, all over again, how to praise him.

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BY LEONORE FLEISCHER

Studio Sale

THESE TWO CERAMISTS MAKE PLATES and platters that can be seen at famous department stores and galleries. The dishes are lead-free and dishwasher-safe. There are two lines: the "production" line, which consists of folk-art pastels with designs of cats, hearts, patchwork, cows, and ice-cream cones, and the limited-edition line of geometric abstracts. The ceramists are selling their seconds (slight color imperfections, no cracks or chips) and selected or discontinued firsts. The prices, either wholesale or below, depending on condition, are as follows: from the production line, 10½-in. plates with cat designs, retail \$65, here \$25-\$40; 8½-in. plates with ice-cream-cone designs, retail \$50, here \$20-\$30; limited-edition square platters, retail from \$80 for 13-in. up to \$300 for 20-in., here \$40-\$150; and more. Checks accepted; no credit cards; all sales final. *Kamrass/Kiok Ceramics, 314 West 54th St., sixth-floor rear (757-3398); Thurs. noon-9 p.m. and Sat. 11 a.m.-6 p.m.; 4/28 and 30 only.*

Clothing

THE NEW STORE HAS OPENED A JEWELRY department and expanded its shoe store, and is now holding a storewide spring clearance of women's clothing from famous makers and designers in sizes 4-14, as well as specials in shoes and jewelry. Barry Bricken designer samples in sizes 4-10, including pants, skirts, and blouses, now \$30 each; cotton dresses designed by a Coty winner, retail \$140, now \$59; tailored cotton blouses from the same designer, retail \$66-\$78, now \$25 and \$29; Jack Mulqueen silk blouses, retail \$82, now \$25; Mulqueen one- and two-piece dresses, retail \$98-\$110, now \$29; cotton sweaters, retail \$48-\$84, now \$15-\$25; over-dyed denims from a French designer, retail \$46-\$72, now \$23-\$36; leathers and suedes from Bagatelle (tops, retail \$230, now \$89; pleated trousers, retail \$260, now \$99; slim leather skirts, retail \$120, now \$59); two-piece suits with bolero jacket and wide-waistband skirt in cotton-and-linen blend, retail \$420, now \$99; and much more. From the jewelry department: 14K-gold block-initial ring with diamonds, retail \$110, now \$54; stud earrings with amethyst, tourmaline, garnet,

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale. Do not phone.

or citrine stones, ½-carat total weight, retail \$45, now \$22.50; Pierre Cardin stainless-steel-and-gold-toned women's watches, retail \$300, now \$149; 14K-gold bracelets, now \$49-\$89; freshwater-pearl-and-gold necklaces, now \$89; semi-precious-stone necklaces, 40 percent off; and more. From the Shoe Salon: designer spectator pumps in red and white or beige and cream leather, retail \$132, now \$90; open-toed suit shoes in navy or beige leather, retail \$133, now \$90; classic espadrilles in many colors, retail \$30, now \$19; classic leather mid-heeled pumps in black or taupe, retail \$66, now \$49; leather high-heeled pumps in bone, retail \$80, now \$55; famous-maker flats in patent or plain leather, retail \$75, now \$49. American Express, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *New Store, 289 Seventh Ave., New Store shoes and jewelry, 293 Seventh Ave., near 26th St. (741-1077); Mon.-Fri. 10 a.m.-8 p.m., Sat. and Sun. till 6:30 p.m. Clothing and jewelry sale while stock lasts; shoe sale through 5/1.*

Paint

BENJAMIN MOORE PAINTS ARE ON SALE in time for spring painting: Regal Wall Satin, now \$9.48 a gal.; Moorgard latex house paint, \$12.03 a gal.; Moorglo, \$12.96 a gal.; Aquavelvet, \$11.75 a gal.; swimming-pool paint, \$14.83 a gal.; masonry waterproofing paint, \$9.07 a gal.; Moorwood stain, \$9.68 a gal. Also, all Levolor blinds are 50 percent off list prices. Free delivery on a minimum of 10 gal. M.C., V., checks accepted; all sales final. *Merit-Kaplan, 227 East 44th St., fourth floor (682-3585); Mon.-Fri. 7 a.m.-5:30 p.m.; through 6/30.*

Poster Madness

HERE'S A CHANCE TO BUY REALLY INTERESTING posters and benefit the Union Square Theatre. The theater has been given a large selection of posters, mostly one-of-a-kind, by such superstars as Paul Davis, Milton Glaser, Seymour Chwast, and others, and all are priced very low and according to condition, from \$1 to \$10. At \$10 each: the Mostly Mozart poster, by Glaser; the Big Apple Circus poster, by Davis; a few from the Leo Castelli Gallery, including one of Andy Warhol; the Davis "I Remember Nelson." At \$5 each or all six for \$25 is a beautiful set of jazz artists, including posters of John Coltrane, Sarah Vaughan, and Cecil Taylor. The NASA series of flights to Jupiter and Saturn are

\$30 for six. And more, including rock-'n'-roll posters, theatrical posters, reproductions of old-movie posters—about 280 in all. M.C., V. accepted; no checks; all sales final. *Union Square Theatre, 83 East 4th St., second floor (598-4430); Fri. and Sat. 10 a.m.-6 p.m. and Sun. 1-6 p.m.; 4/29-5/1 only.*

Fabrics

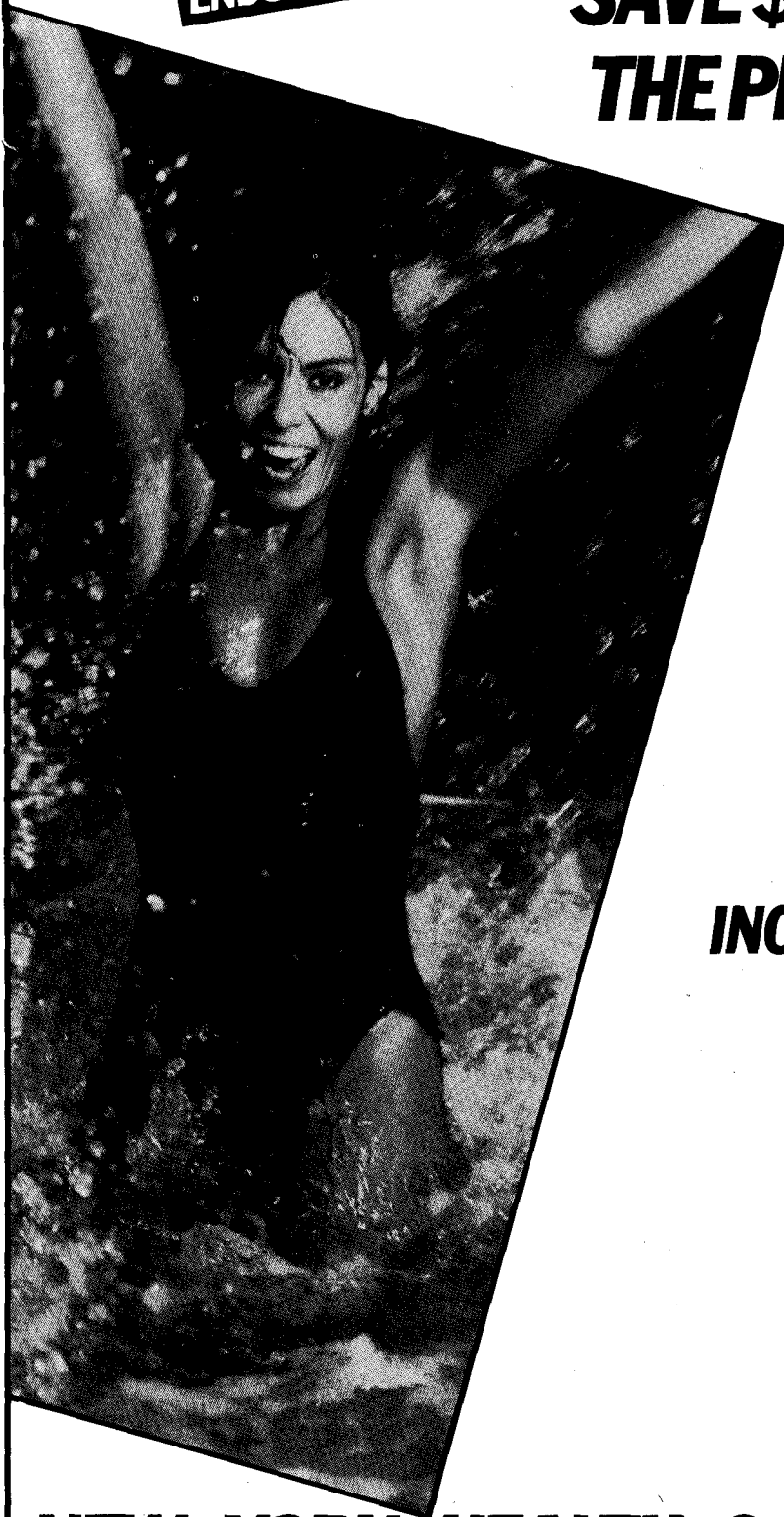
THE FABRICS HERE ARE IMPORTED, MOST from Italy, some from France, England, and Switzerland, and are used in Lillie Rubin's creations. The store is offering the ends of the bolts, in varying yardages, at half the wholesale prices it paid. Prices start at \$7.50 a yd. for Swiss cottons and go up to \$47.50 a yd. for single-stitched, sequined fabric, 45-in. wide; embroidered silk, \$25 a yd.; white fabric with crystal pleats, \$25 a yd.; white cotton eyelet from Switzerland, with deep-flounced edge, \$10 a yd.; printed silk, \$15 a yd.; ivory-on-ivory geometric-jacquard silk and floral-jacquard silk, \$15 a yd. each; solid-color wools, English and domestic, now \$9 and \$10 a yd.; and more. Also, Lillie Rubin knockoffs of famous-designer clothing in identical fabrics, sizes 6-12, now 40-50 percent off. M.C., V., checks accepted; all sales final. *Lillie Rubin, 22 West 57th St. (757-0370); Mon.-Sat. 9:30 a.m.-6 p.m.; through 5/14.*

Furniture

THIS COMPANY HAS SOLD ITS WAREHOUSE and is clearing away all of the floor samples. Everything will be sold as is. The furniture is of Scandinavian design, with veneer (oak, teak, or walnut), in lacquer, or of solid oak, pine, or teak. Some pieces are scratched or chipped. A few examples: 70-in.-long credenzas, finished on the back for room dividing, with pullout TV shelf and hinged-topped storage unit, were \$359, now \$219; 12-ft. wall systems in teak veneer, including storage area for records, were \$2,000, now \$1,200; teak-veneered typing desks, now \$79; three love seats with full-size beds, were \$349 each, now \$199; three-drawer chests, now \$159; campaign beds with four drawers, in teak or walnut veneer, were \$439, now \$139; a selection of platform-bed frames starting at \$89 (mattresses available at a discount as well); and more. Delivery arranged at additional cost. M.C., V. accepted; no checks; all sales final. *R. V. Cole, Ltd., Beds 'n' Things, 436 East 11th St. (777-5300); Thurs.-Sun. 10 a.m.-4 p.m.; through 6/1.*

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& Dance	108	Radio	125

A Complete Entertainment Guide for the Week Beginning April 27

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—New Image Makers: "The Grandmother"; "L.A. Suggested by the Work of Edward Ruscha"; "Baboblicons"; "Strong Willed Women Subdue And Subjugate Reptiles." #2—"Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. "1990, the Bronx Warriors."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Apr. 28: "Light Years Away"; "Tonah Who Will Be 25 in the Year 2000." **AGEE ROOM**—The Best of Warner Brothers Cartoons: 1947-58. Thru Apr. 28: W.B. Takes on the Classics. Beg. Apr. 29: More W.B. Cartoons!
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"The Outsiders." #2—Thru Apr. 28: "Out of the Blue." Opening Apr. 29: "Querelle."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Apr. 28: "Let's Spend the Night Together." Opening Apr. 29: "The Hunger."
9. **ART**—8th St. E. of University Pl. 473-7014. "Tootsie."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 25: "The Blood of a Poet"; "L'Affaire Est Dans Le Sac." Apr. 26: "The Treasure of the Sierra Madre"; "Key Largo." Apr. 27: "Last Tango in Paris"; "The Men." Apr. 28: "Ecstasy"; "Algiers." Apr. 29: "And Then There Were None"; "Dead of Night." Apr. 30-May 1: "Breaker Morant"; "Gallipoli."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Apr. 28: "48 Hrs."; "Body Heat."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Apr. 25-26: "New York, New York"; "All That Jazz." Apr. 27-28: "Wanda Whips Wall Street"; "Urban Cowgirls." Apr. 29-30: "Kentucky Fried Movie"; "The Groove Tube." May 1: "Close Encounters of the Third Kind"; "Invasion of the Body Snatchers (1956)."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"Sophie's Choice." #2—Thru Apr. 28: "Starstruck."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—"Tender Mercies." #2—"Monty

Python's The Meaning of Life." #3—"The Year of Living Dangerously." #4—"Monty Python's The Meaning of Life."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Apr. 28: "Frances." Opening Apr. 29: "Something Wicked This Way Comes."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Tent: "The Gift."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Local Hero."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Tent: "The King of Comedy."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Tootsie." #2—"Tender Mercies." #3—"Flashdance."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"The Deadly Spawn." #2—"Bad Boys."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Flashdance."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"Max Dugan Returns." #2—"The Outsiders." #3—"Ten to Midnight." #4—"Sophie's Choice." #5—"Caligula." #6—"The Verdict."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Lone Wolf McQuade." #2—582-5070. "Raiders of the Lost Ark."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "48 Hrs."
36. **MOVELAND**—B'way nr. 47th St. 757-8320. "E.T., the Extra-Terrestrial."
37. **RKO CINERAMA TWIN**—B'way nr. 47th St. 975-8366. #1—Thru Apr. 28: "Curtains." Opening Apr. 29: "The Hunger." #2—975-8369. Thru Apr. 28: "The Evil Dead." Opening Apr. 29: "Valley Girl."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "The King of Comedy." **EMBASSY 3**—Tent: "The Black Stallion Returns." **EMBASSY 4**—"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Apr. 25: "Days of Heaven"; "The Duellists." Apr. 26-27: "Romanoff and Juliet"; "Topkapi." Apr. 28-30: "Blade Runner"; "Excalibur." May 1: "One Flew Over the Cuckoo's Nest"; "The Shining." #2—Apr. 25-26: "Fritz the Cat"; "Heavy Traffic." Apr. 27-28: "A Face in the Crowd"; "Network." Apr. 29-30: "The Missionary"; "Monty Python Live at the Hollywood Bowl." May 1: "Salò (120 Days of Sodom)."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—"Monty Python's The Meaning of Life." #2—"1990, the Bronx Warriors."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. Tent: "Spring Break."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Tender Mercies."

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Gandhi."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "Anna Karenina."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Apr. 28: "A Hard Day's Night." Opening Apr. 29: "Dirty Dishes."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "The Flight of the Eagle."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. Thru Apr. 28: "Man, Woman and Child." Beg. Apr. 29: "Mr. Hulot's Holiday."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Max Dugan Returns."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Invitation au Voyage."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "La Traviata."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. "Tender Mercies."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—Thru Apr. 28: "Duel." Opening Apr. 29: "Querelle." #2—"Sophie's Choice."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "To Begin Again." **CORONET**—"Baby, It's You."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. Thru Apr. 30: "Abuse." Opening May 1: "Alsino and the Condor."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Exposed." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—"Monty Python's The Meaning of Life." #2—832-2720. Thru Apr. 28: "1990, the Bronx Warriors." Opening Apr. 29: "The Hunger."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "Local Hero."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Tootsie." #2—"The Verdict."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Say Amen, Somebody."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Man, Woman and Child."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Apr. 26: Israeli Film Festival. Beg. Apr. 27: "Frances."
78. **UA EAST**—First Ave. at 85th St. 249-5100. Thru Apr. 28: "E.T., the Extra-Terrestrial." Opening Apr. 29: "Something Wicked This Way Comes."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Flashdance." #2—427-1332. "Lone Wolf McQuade."
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Monty Python's The Meaning of Life."
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"The Deadly Spawn." #2—Thru Apr. 28: "1990, the Bronx Warriors." Opening Apr. 29: "The Hunger."

61st Street & Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070.
"Tootsie."
86. **LINCOLN PLAZA CINEMAS**—B'way nr.
63rd St. 757-2280. #1—"La Nuit de Varennes."
#2—Thru Apr. 26: "Privileged." Opening Apr. 27:
"Angelo My Love." #3—"The Night of the
Shooting Stars."
88. **CINEMA STUDIO**—B'way at 66th St.
877-4040. #1—Thru Apr. 28: "Sophie's Choice."
Opening Apr. 29: "Querelle." #2—"Diva."
89. **REGENCY**—B'way nr. 67th St. 724-3700. Apr.
25-26: "It Happened One Night"; "Mutiny on the
Bounty." Apr. 27: "The Great Ziegfeld." Apr.
28-30: "The Life of Emile Zola"; "Jezebel." May 1:
"You Can't Take It With You"; "Boys Town."
90. **EMBASSY 72ND STREET TWIN**—On
B'way. 724-6745. #1—"Waiting for Gavrilo." #2—"Lianna."
92. **LOEWS 83RD STREET QUAD**—On B'way.
877-3190. #1—"Tender Mercies." #2—"The King
of Comedy." #3—"48 Hrs." #4—"The Year of
Living Dangerously."
93. **NEW YORKER**—B'way nr. 88th St. 580-7900.
#1—Tent.: "The Gift." #2—Tent.: "Local Hero."
95. **THALIA**—95th St. W. of B'way. 222-3370.
Apr. 25: "The Goalie's Anxiety at the Penalty
Kick"; "The Scarlet Letter." Apr. 26: "Homicidal";
"It's a Small World"; "Macabre." Apr. 27: "The
House on Telegraph Hill"; "The Street With No
Name." Apr. 28: "The Postman Always Rings
Twice (1981)"; "Thief." Apr. 29-30: "Alien." May
1: "The French Line"; "Gentlemen Prefer
Blondes."
96. **METRO CINEMA**—B'way nr. 99th St.
222-1200. Apr. 25: "The Thin Man"; "Lifeboat."
Apr. 26: "Burn!"; "Saint Jack." Apr. 27: "Angi
Vera"; "Confidence." Apr. 28: "The Seven
Samurai." Apr. 29: "Wild Strawberries"; "The
Virgin Spring." Apr. 30: "Black Orpheus"; "Beauty
and the Beast." May 1: "Veronika Voss"; "Lola."
97. **OLYMPIA QUAD**—B'way nr. 107th St.
865-8128. #1—"Monty Python's The Meaning of
Life." #2—"Sophie's Choice." #3—"1990, the
Bronx Warriors." #4—Thru Apr. 28: "48 Hrs."
Opening Apr. 29: "Valley Girl."
99. **ALPINE**—Dyckman St. at B'way. 567-3587.
"1990, the Bronx Warriors."

Museums, Societies, Etc.

**ALDRICH MUSEUM OF CONTEMPORARY
ART**—258 Main St., Ridgefield, Ct.
203-438-4519. Adm. \$5, members \$3. Apr. 29,
8:30 p.m.: "American Art in the 1960s", narrated
by art critic Barbara Rose, interviews with Helen
Frankenthaler, Jasper Johns, Robert Rauschenberg
and more.

**AMERICAN MUSEUM OF NATURAL
HISTORY**—79th St. & Central Park West.
496-0900. Apr. 27, 7 p.m.: A presentation of
winning films and video works from the 1983
Dance Film Festival.

**ASTORIA MOTION PICTURE AND
TELEVISION FOUNDATION**—Zuker Theater,
34-31 35th St., Astoria. 784-4742. Adm. \$4. Thru
Apr. 30: Science Fiction From the Fifties—Apr. 29,
7:30 p.m.: "Plan Nine From Outer Space" (1959)
by Edward D. Wood, introduced by Village Voice
film critic J. Hoberman. Apr. 30, 3 p.m.: "Attack of
the Fifty Foot Woman" (1958); 5:15 p.m.: "The
Blob" (1958) with Steve McQueen; 7:30 p.m.:
"The Man From Planet X" (1951) by Edgar G.
Ulmer.

COLLECTIVE FOR LIVING CINEMA—52 White
St. 925-2111. Adm. \$3; members \$2. Apr. 29, 8
p.m.: "Christmas on Earth" (1964) by Barbara
Rubin. Apr. 30, 8 p.m.: "Cheap Imitations Part II:
Madwomen" (1981); "Part V/VI: Terms of
Analysis" (1982); "Vicarious Thrills" (1979),
"Murray and Max Talk About Money" (1979),
"Force Fileds and Spaces, Part I" (1981) by
Roberta Friedman, Grahame Weinbren; 11 p.m.:
"Imitation of Life" (1958) by Douglas Sirk, with
Lana Turner. May 1, 8 p.m.: "Two Sisters" (1938)
by Ben K. Blake; "The Yiddish Momma" (1939)
by Henry Lynn.

FRENCH INSTITUTE—22 E. 60th St. 355-6100.
Adm. \$2.50; students & senior citizens \$2;
members free. Apr. 26, 6:30 p.m.: "New
Caledonia, Jewel of the South Seas" by Lionel and

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SOPHIE'S CHOICE

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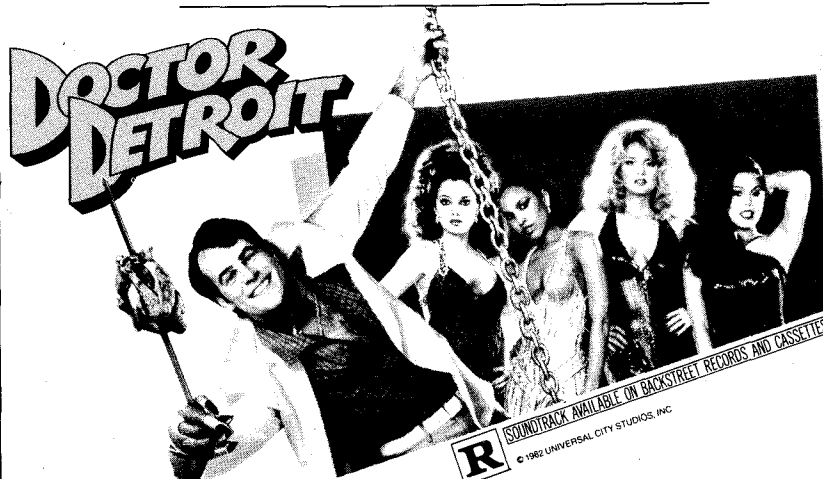
NEW YORK TIMES

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STARTS FRI. MAY 6TH

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MOVIES

Cyril Isy-Schwartz. In French. Apr. 27, 12:30, 3:15, 6, 8:45 p.m.: "Un Grand Amour de Beethoven" (1936) by Abel Gance. In French, Eng. subtitles.

HUNTER COLLEGE—Hunter College
Playhouse, 68th btwn. Lex. & Park 274-4150, 278-7901. Adm. free. May 1, 10 a.m.-10 p.m.: A selection of outstanding films from the 'third world' in conjunction with the Third World Cinema Conference (Apr. 27-30).

JAPAN SOCIETY—333 E. 47th St. 832-1155.
Adm. \$4; members, students & senior citizens \$3. \$1 for children 12 and under. Films For and About Children. Apr. 27, 7:30 p.m.: "Being Two Isn't Easy" (1962) by Kon Ichikawa. Apr. 29, 7:30 p.m.: "The Little Hero" (1970) by Noriaki Yuasa. Apr. 30, 2 p.m.: "The Glacier Fox" (1978) by Koreyoshi Kurahara, narrated in English. May 1, 2 p.m.: "Matagi, the Old Bear Hunter" (1982) by Toshio Goto. All in Japanese, Eng. subtitles, except where noted.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904.
Adm. \$3, \$2.50 for members, seniors and students. Films for Adults About Time—Thru Apr. 24, 8 p.m.: a selection relating to Time Estimation: Personal and Fantasy—"November 1977", "Analogies: Studies in Movement of Time" by Peter Rose, "Powers of Ten" by Charles and Ray Eames, "The Magic Clock" by Ladislav Stanewicz. Beg. Apr. 26, 8 p.m.: a selection concerning Cultural Clocks: Work Time—"French Lunch", "Spare Time" by Humphrey Jennings, "Work", "Clockwork" by Eric Breitbart, who will be present for discussion.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. What's Happening Film Series—Apr. 26, 6 p.m.: "Housing Project U.S.A." (1980) by Jeffrey Wisotsky, "Childbirth Blues" (1980) dir. Mary Halawani; both films set in the Bronx. A Salute to the National Film Archive, British Film Institute—Apr. 29, 2:30 p.m.: "The Lodger: A Story of the London Fog" (1926) by Alfred Hitchcock; 6 p.m.: "The Art of Advertising: British Cinema Advertising, 1897-1950", intro. by Clyde Jeavons of the N.F.A. Apr. 30, 12 noon: "The Story of Gilbert and Sullivan" (1953) by Sidney Gilliat; 2:30 p.m.: "First a Girl" (1935) by Victor Saville; 5 p.m.: "Millions Like Us" (1943) by Frank Launder, Sidney Gilliat. May 1, 2:30 p.m.: "Laburnum Grove" (1936) by Carol Reed; 5 p.m.: "Henry V" (1944) by Laurence Olivier. Rediscovering French Film, Part II—Apr. 25, 2:30 p.m.: "La Nuit du Carrefour" (1932) by Jean Renoir, in French, Eng. subtitles. Apr. 26, 2:30 p.m.: "L'Age D'Or" (1930) by Luis Buñuel, with Max Ernst. Apr. 28, 2:30 p.m.: "Toni" (1934) by Renoir, in French; 6 p.m.: "L'Age D'Or".

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. Apr. 26, 8 p.m.: "Au Hasard Balthazar" (1966) by Robert Bresson. Apr. 27-May 1: "Diva" (1981) by Jean-Jacques Beineix, with Wilhemina Wiggins Fernandez. Apr. 29, 7:30 p.m.: "Grand Illusion" by Jean Renoir, about French prisoners of war, W.W.I.

NEW YORK CITY LABOR FILM CLUB—NYU Main Building, Rm. 703, 100 Washington Square East 677-3900. Adm. free. Apr. 26, 7:45 p.m.: "Grapes of Wrath", with Henry Fonda, based on Steinbeck's novel about migrant workers during the 1930s depression. At District Council 37, 125 Barclay St., Rms. 1 & 2—Apr. 29, 6:45 p.m.: Women's Labor Films, including "Union Maids." Charlene Mitchell of the National Alliance Against Racist and Political Repression will attend.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Apr. 26, 12 noon: "The Great Dictator" (1940) by Charlie Chaplin. Apr. 28, 12 noon: Five short films concerning homosexuality. At Chatham Square Branch, 33 E. B'way, 3rd floor, 925-8685—Apr. 28, 7 p.m. and Apr. 30, 2:30 p.m.: "Gaijin: A Brazilian Odyssey" by Tizuka Yamasaki. In Portuguese, Japanese, with Eng. subtitles. At Lincoln Center Branch, 111 Amsterdam Ave., 870-1630—Apr. 28, 4, 6 p.m.: "A Sheaf of Dreams" by Helen Balfour Morrison, a rare filmed glimpse of dance artist Sybil Shearer. At Muhlenberg Library, 209 W. 23rd St., 924-1585—Apr. 26, 2 p.m.: "The Magnificent Ambersons" by Orson Welles, with Joseph Cotten, Anne Baxter.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-7867. Free. Apr. 29: a selection of rarely seen works by independent North and Latin American filmmakers and video artists.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. \$2. Apr. 29, 8 p.m.: "The Great Dictator" (1940) by Charlie Chaplin.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4, members, students & senior citizens \$3. Beg. Apr. 26, 6 p.m.: "O Dreamland" (1953) by Lindsay Anderson, "Nice Time" (1957) by Claude Goretta, Alain Tanner, "Mamma Don't Allow" (1956) by Carol Reisz, Tony Richardson, "Down the Corner" (1977) a political documentary on Ireland by Joe Comerford; 8 p.m.: "So That You Can Live" (1982) by Cinema Action, "Moon Over the Alley" (1975) by Chuck Destins. Free Public Service program—(Fri.-Sun., 2 p.m.) Two films on Cambodia: "Year Zero: the Silent of Cambodia" (1979) by David Munro, "Beneath the Angkor: A Story of the Khmer Rouge" (1982) by Justin Ackerman.

VIDEO REDBAR—First Ave. and 7th St. Adm. free. Apr. 27, 8:30 p.m.: "Smothering Dreams" (1981) by Dan Reeves, Jon Hilton.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Thru Apr. 27, daily, 1:15 p.m.: "The Earth Is A Satellite of the Moon" (1982) by Daniel Walworth, "The Revolution" (1982) by Martha Haslanger; 3:15 p.m.: "Noblesse Oblige" (1981) by Warren Sonbert, "Pony" (1981) by James Herbert. Beg. Apr. 28, daily, 1:15 p.m.: "Out of Hand" (1981) by Ericka Beckman, "Untitled" (1981) by Ernie Gehr; 3:15 p.m.: "Landscape and Desire" (1981) by Ken Kobland. Biennial Video. Seven programs show daily, beginning at 11:30 p.m.

Bronx

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558.** "Monty Python's The Meaning of Life."

103. **CIRCLE—Westchester Ave. at E. 177th St. 863-2100.** #1—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "The Hunger." #2—"The Deadly Spawn."

104. **CITY—2081 Bartow Ave. in Co-op City. 379-4998.** #1—Thru Apr. 28: "Flashdance." #2—Thru Apr. 28: "Gandhi."

105. **DALE—W. 231st St. at B'way. 884-5300.** #1—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Valley Girl." #2—"1990, the Bronx Warriors."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100.** #1—"Monty Python's The Meaning of Life." #2—Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "Something Wicked This Way Comes." #3—"1990, the Bronx Warriors." #4—"The Deadly Spawn."

110. **KENT—E. 167th St. nr. Grand Conc. 992-9330.** "1990, the Bronx Warriors."

111. **LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322.** #1—"Gandhi." #2—"Flashdance."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260.** "Gandhi."

114. **PALACE—Unionport Rd. at E. Tremont Ave. 829-3900.** #1—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl." #2—"1990, the Bronx Warriors." #3—"Monty Python's The Meaning of Life."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050.** #1—Thru Apr. 28: "Tootsie." Beg. Apr. 29: "Valley Girl." #2—Thru Apr. 28: "Warlords of the 21st Century"; "The Outsiders." #3—Thru Apr. 28: "The Deadly Spawn." Begins Apr. 29: "The Hunger." #4—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Something Wicked This Way Comes."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200.** #1—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Something Wicked This Way Comes." #2—"1990, the Bronx Warriors." #3—Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "Valley Girl." #4—"Monty Python's The Meaning of Life." #5—Thru Apr. 28: "Tender Mercies." Beg. Apr. 29: "The Hunger."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200.** #1—"Sophie's Choice." #2—"Lone Wolf McQuade."

203. **BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617.** #1—Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "Something Wicked This Way Comes." #2—"The Evil Dead"; "X-tro."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060.** Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Hunger."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001.** #1—"Gandhi." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000.** #1—Thru Apr. 29: "Tender Mercies." Beg. Apr. 29: "Valley Girl." #2—"Monty Python's The Meaning of Life." #3—"Max Dugan Returns." #4—"1990, the Bronx Warriors."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500.** "Sophie's Choice."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333.** #1—"Monty Python's The Meaning of Life." #2—"The Deadly Spawn." #3—"1990, the Bronx Warriors." #4—"Flashdance."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070.** #1—"Sophie's Choice." #2—"Betrayal."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700.** #1—Thru Apr. 28: "1990, the Bronx Warriors." #2—Thru Apr. 28: "The Evil Dead." #3—Thru Apr. 28: "Monty Python's The Meaning of Life."

213. **COBBLE HILL—TWIN—Court St. at Butler. 596-9113.** #1—"Monty Python's The Meaning of Life." #2—"Tender Mercies."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112.** "Monty Python's The Meaning of Life."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000.** #1—"Gandhi." #2—"Flashdance."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110.** Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "Valley Girl." SOUTH—Thru Apr. 28: "1990, the Bronx Warriors." Beg. Apr. 29: "Something Wicked This Way Comes."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100.** Thru Apr. 28: "1990, the Bronx Warriors"; "Firefox."

231. **MIDWOOD—AVENUE U—At E. 16th St. 336-1234.** "Gandhi."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422.** "Sophie's Choice."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384.** "Max Dugan Returns."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588.** #1—"Tootsie." #2—Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "The Hunger." #3—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Valley Girl." #4—"Betrayal."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718.** Thru Apr. 26: "Without a Trace." Beg. Apr. 27: "Sting II."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170.** #1—Thru Apr. 28: "48 Hrs." #2—"Gandhi."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993.** #1—"Flashdance." #2—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl." #3—"1990, the Bronx Warriors."

Staten Island

300. **ELTINGVILLE—AMBOY—356-3800.** #1—"Max Dugan Returns." #2—"Tootsie."

302. **MARINER'S HARBOR—JERRY LEWIS—273-9601.** "1990, the Bronx Warriors."

303. **NEW DORP—HYLAN—351-6601.** #1—"Flashdance." #2—"Lone Wolf McQuade."

304. **NEW DORP—LANE—351-2110.** "Gandhi."

305. **NEW DORP—RAE—979-0444.** #1—Thru Apr. 28: "Sophie's Choice." #2—Thru Apr. 28: "The Outsiders."

306. **NEW DORP—RKO FOX PLAZA—987-6800.** #1—Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "The Hunger." #2—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Something Wicked This Way Comes."

307. **NEW SPRINGVILLE—ISLAND—761-6666.** #1—"1990, the Bronx Warriors." #2—"Monty Python's The Meaning of Life."

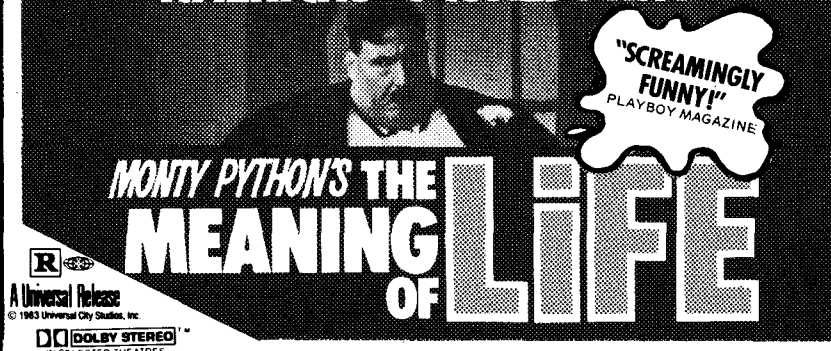
308. **NEW SPRINGVILLE—RKO RICHMOND—761-3103.** "Betrayal."

Queens

01. ASTORIA-**UA ASTORIA**-Steinway St. at 30th Ave. 545-9470. #1-"1990, the Bronx Warriors." #2-"Monty Python's The Meaning of Life." #3-"The Deadly Spawn." #4-Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl."
02. BAYSIDE-**LOEWS BAY TERRACE**-Bell Blvd. at 26th Ave. 428-4040. #1-"Lone Wolf McQuade." #2-"Tootsie."
403. BAYSIDE-**MOVIES AT BAYSIDE**-Bell Blvd. at 39th Ave. 225-1110. #1-"The Outsiders." #2-"1990, the Bronx Warriors." #3-Thru Apr. 28: "Tender Mercies." Beg. Apr. 29: "Valley Girl." #4-"Betrayal."
406. CORONA-**PLAZA**-Roosevelt Ave. nr. 103rd St. 639-0012. Thru Apr. 28: "The Lords of Discipline." Beg. Apr. 29: "48 Hrs."
408. ELMHURST-**LOEWS ELMWOOD**-Hoffman Dr. at Queens Blvd. 429-4770. #1-"Gandhi." #2-"Lone Wolf McQuade."
410. FLUSHING-**PARSONS**-Parsons Blvd. nr. Union Tpke. 591-8555. #1-"1990, the Bronx Warriors." #2-Thru Apr. 28: "Lone Wolf McQuade."
411. FLUSHING-**RKO KEITHS**-Northern Blvd. at Main St. 353-4000. #1-"Flashdance." #2-"1990, the Bronx Warriors." #3-"Lone Wolf McQuade."
412. FLUSHING-**RKO PROSPECT**-Main St. nr. 41st Rd. 359-1050. #1-Thru Apr. 28: "The Outsiders." #2-"Warlords of the 21st Century." Beg. Apr. 29: "Something Wicked This Way Comes." #2-"Tootsie." #3-Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "Valley Girl."
413. FLUSHING-**UA QUARTET**-Northern Blvd. at 160th St. 359-6777. #1-Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "The Hunger." #2-"Gandhi." #3-"The Evil Dead." #4-"Monty Python's The Meaning of Life."
414. FLUSHING-**UTOPIA**-Union Tpke. at 188th St. 454-2323. #1-Thru Apr. 28: "Sophie's Choice." #2-Thru Apr. 28: "Frances." Beg. Apr. 29: "Valley Girl."
416. FOREST HILLS-**CINEMART**-Metropolitan Ave. at 72nd Rd. 261-2244. Thru Apr. 28: "Sophie's Choice."
417. FOREST HILLS-**CONTINENTAL**-Austin St. nr. 70th Ave. 544-1020. #1-Thru Apr. 28: Israeli Film Festival. Beg. Apr. 29: "Something Wicked This Way Comes." #2-"Betrayal."
418. FOREST HILLS-**FOREST HILLS**-71st Ave. nr. Queens Blvd. 261-7866. #1-Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Tender Mercies." #2-"E.T., the Extra-Terrestrial."
419. FOREST HILLS-**LOEWS TRYLON**-Queens Blvd. nr. 66th Ave. 459-8944. "Flashdance."
420. FOREST HILLS-**MIDWAY**-Queens Blvd. at 71st Rd. 261-8572. #1-"1990, the Bronx Warriors." #2-"Monty Python's The Meaning of Life." #3-Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Valley Girl." #4-Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Hunger."
422. FRESH MEADOWS-**CINEMA CITY**-Horace Harding Exp. at 183rd St. 357-9100. #1-Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl." #2-"1990, the Bronx Warriors." #3-"Monty Python's The Meaning of Life." #4-Thru Apr. 28: "Tender Mercies." Beg. Apr. 29: "Something Wicked This Way Comes." #5-Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "The Hunger."
423. FRESH MEADOWS-**RKO MEADOWS**-Horace Harding Blvd. at 190th St. 454-6800. #1-"Flashdance." #2-Thru Apr. 28: "Gandhi." Beg. Apr. 29: "The Hunger."
424. GLEN OAKS-**RKO**-Union Tpke. at 255th St. 347-7777. "Sophie's Choice."
426. JACKSON HEIGHTS-**BOULEVARD**-Northern Blvd. at 83rd St. 335-0170. #1-"Lone Wolf McQuade." #2-"Gandhi." #3-Thru Apr. 28: "Flashdance."
427. JACKSON HEIGHTS-**COLONY**-82nd St. nr. Roosevelt Ave. 429-8004. "1990, the Bronx Warriors."
428. JACKSON HEIGHTS-**JACKSON**-82nd St. at Roosevelt Ave. 335-0242. #1-Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Something Wicked This Way Comes." #2-"Monty Python's The Meaning of Life." #3-Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "The Hunger."
436. KEW GARDENS HILLS-**MAIN STREET**-Nr. 72nd Dr. 268-3636. "Sophie's Choice."

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MOVIES

437. **LITTLE NECK—LITTLE NECK**—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "Sophie's Choice."
438. **MIDDLE VILLAGE—ARION**—Metropolitan Ave. nr. 74th St. 894-4183. Thru Apr. 28: "The Deadly Spawn."
439. **OZONE PARK—CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Monty Python's The Meaning of Life." #2—"1990, the Bronx Warriors."
442. **REGO PARK—DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 28: "48 Hrs."; "Fighting Back."
447. **ROCKAWAY PARK—SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Apr. 28: "Sophie's Choice." #2—Thru Apr. 28: "1990, the Bronx Warriors."
448. **SUNNYSIDE—CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—"Lone Wolf McQuade." #2—Thru Apr. 28: "1990, the Bronx Warriors." Beg. Apr. 29: "Valley Girl."
450. **WHITESTONE—CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Apr. 28: "Flashdance." #2—Thru Apr. 28: "Gandhi."
451. **WOODHAVEN—HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Apr. 28: "The Deadly Spawn."
453. **WOODSIDE—DELUXE**—Roosevelt Ave. at 62nd St. 429-2929. Thru Apr. 28: "Sophie's Choice."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE**—223-2323. "Tootsie."
502. **BELLEROSE—RKO**—775-1351. Thru Apr. 26: "Without a Trace." Beg. Apr. 27: "Sting II."
503. **BELLMORE—PLAYHOUSE**—785-5400. #1—Thru Apr. 28: "48 Hrs." #2—Thru Apr. 28: "Sophie's Choice."
511. **EAST MEADOW—FLICK**—794-8008. #1—"Sophie's Choice." #2—Thru Apr. 28: "48 Hrs."
512. **EAST MEADOW—MEADOWBROOK**—731-2423. #1—"1990, the Bronx Warriors." #2—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl." #3—"Max Dugan Returns." #4—"The Outsiders."
513. **EAST ROCKAWAY—CRITERION**—599-0242. #1—Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Spring Break." #2—Thru Apr. 28: "48 Hrs."
516. **FARMINGDALE—RKO**—249-0122. Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "High Road to China."
517. **FLORAL PARK—RKO FLORAL**—352-2280. Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Something Wicked This Way Comes."
518. **FRANKLIN SQUARE—FRANKLIN**—775-3257. #1—Thru Apr. 28: "1990, the Bronx Warriors." Beg. Apr. 29: "The Hunger." #2—"Monty Python's The Meaning of Life."
519. **GARDEN CITY—RKO ROOSEVELT FIELD**—741-4007. #1—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Valley Girl." #2—Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Something Wicked This Way Comes." #3—"Flashdance."
521. **GARDEN CITY PARK—RKO PARK EAST**—741-8484. "Tootsie."
523. **GREAT NECK—SQUIRE**—466-2020. #1—"1990, the Bronx Warriors." #2—"Tender Mercies." #3—"Betrayal."
524. **HEWLETT—RKO**—791-6768. Thru Apr. 26: "Without a Trace." Beg. Apr. 27: "Sting II."
526. **HICKSVILLE—HICKSVILLE**—931-0749. #1—"1990, the Bronx Warriors." #2—"The Deadly Spawn."
528. **HICKSVILLE—RKO TWIN NORTH**—433-2400. "Betrayal." SOUTH—Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "Something Wicked This Way Comes."
529. **LAWRENCE—RKO**—371-0203. #1—"1990, the Bronx Warriors." #2—"Lone Wolf McQuade." #3—"Flashdance."
530. **LEVITTOWN—LEVITTOWN**—731-0516. #1—Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29 (tent): "An Officer and a Gentleman." #2—Thru Apr. 28: "48 Hrs." Beg. Apr. 29 (tent): "Sophie's Choice."

531. **LEVITTOWN—LOEWS NASSAU**—731-5400. #1—"Gandhi." #2—"Flashdance." #3—"Man, Woman and Child." #4—"Lone Wolf McQuade."
532. **LONG BEACH—LIDO**—432-0056. Thru Apr. 28: "The Verdict." "Saturday the 14th." Beg. Apr. 29: "Spring Break." "Return of the Dragon."
533. **LYNBROOK—LYNBROOK**—593-1033. #1—"Monty Python's The Meaning of Life." #2—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Hunger." #3—"E.T., the Extra-Terrestrial." #4—"Tender Mercies."
534. **LYNBROOK—STUDIO ONE**—599-1444. "The Gift."
535. **MALVERNE—TWIN**—599-6966. #1—Thru Apr. 28: "The Verdict." Beg. Apr. 29: "48 Hrs." #2—"Sophie's Choice."
536. **MANHASSET—MANHASSET**—627-7887. #1—"The Gift." #2—"Monty Python's The Meaning of Life." #3—Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Something Wicked This Way Comes."
537. **MANHASSET—RKO CINEMA**—627-1300. "Local Hero."
540. **MASSAPEQUA—PEQUA**—799-6464. "Gandhi."
541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—"1990, the Bronx Warriors." #2—Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "Something Wicked This Way Comes." #3—"Tootsie." #4—Thru Apr. 28: "Betrayal." Beg. Apr. 29: "The Hunger." #5—"The Deadly Spawn." #6—"Flashdance." #7—"Max Dugan Returns."
542. **MERRICK—GABLES**—546-0734. Thru Apr. 28: "The Verdict." Beg. Apr. 29: "Spring Break."
545. **NEW HYDE PARK—HERRICKS**—747-0555. "Gandhi."
546. **NEW HYDE PARK—RKO ALAN**—354-4338. Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "Valley Girl."
547. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Apr. 28: "48 Hrs." #2—Thru Apr. 28: "Sophie's Choice."
548. **OLD BETHPAGE—CINE CAPRI**—752-1610. Thru Apr. 28: "48 Hrs." Beg. Apr. 29: "Spring Break."
549. **OYSTER BAY—MOVIES**—922-0333. #1—Thru Apr. 28: "48 Hrs." Beg. Apr. 29: "High Road to China." #2—Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Spring Break."
550. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—"Tootsie." #2—"Lone Wolf McQuade."
551. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. Thru Apr. 26: "Without a Trace." Beg. Apr. 27: "Sting II."
552. **PLAINVIEW—RKO TWIN**—931-1333. #1—Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Valley Girl." #2—"Flashdance."
554. **PORT WASHINGTON—MOVIES**—944-6200. #1—"Lone Wolf McQuade." #2—Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Eddie Macon's Run." #3—Thru Apr. 28: "48 Hrs." Beg. Apr. 29: "Valley Girl."
555. **PORT WASHINGTON—SANDS POINT**—883-5074. Thru Apr. 28: "E.T., the Extra-Terrestrial." Beg. Apr. 29: "Spring Break."
557. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "Something Wicked This Way Comes."
558. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—"Max Dugan Returns." #2—"Betrayal."
559. **ROSLYN—ROSLYN**—621-8488. #1—Thru Apr. 28: "Tootsie." Beg. Apr. 29: "La Nuit de Varennes." #2—"Gandhi."
561. **SYOSSET—SYOSSET**—921-5810. Thru Apr. 28: "Monty Python's The Meaning of Life." Beg. Apr. 29: "Something Wicked This Way Comes."
562. **SYOSSET—UA CINEMA 150**—364-0700. Thru Apr. 28: "E.T., the Extra-Terrestrial." Beg. Apr. 29: "The Hunger."
566. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. "Gandhi."
567. **VALLEY STREAM—SUNRISE**—825-5700. #1—"Monty Python's The Meaning of Life." #2—"1990, the Bronx Warriors." #3—"Lone Wolf McQuade." #4—"48 Hrs." #5—"Bad Boys." #6—"The Evil Dead." #7—"Local Hero." #8—"The Outsiders." #9—"Tootsie." #10—"Betrayal." #11—"Flashdance."
570. **WANTAGH—CINEMA WANTAGH**—221-7784. #1—"Sophie's Choice." #2—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Spring Break."

571. **WANTAGH-RKO**- 781-6969. "Monty Python's the Meaning of Life."
574. **WESTBURY-WESTBURY**- 333-1911. #1-Thru Apr. 28: "Tender Mercies." #2-Thru Apr. 28: "Sophie's Choice."

Suffolk County

600. **AMITYVILLE-RKO**- 264-7789. #1-"1990, the Bronx Warriors." #2-"Lone Wolf McQuade."
601. **BABYLON-BABYLON**- 669-3399. Thru Apr. 28: "Tender Mercies." Beg. Apr. 29: "The Hunger."
602. **BABYLON-RKO**- 669-0700. #1-"Tootsie." #2-Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl."
603. **BABYLON-SOUTH BAY**- 587-7676. #1-"Flashdance." #2-Tent.: "The Outsiders." #3-"The Deadly Spawn."
604. **BAY SHORE-CINEMA**- 665-1722. "Monty Python's The Meaning of Life."
606. **BAY SHORE-LOEWS SOUTH SHORE MALL**- 666-4000. #1-"Gandhi." #2-"Lone Wolf McQuade."
609. **BRENTWOOD-BRENTWOOD**- 273-3900. Thru Apr. 28: "48 Hrs." Beg. Apr. 29: "High Road to China."
612. **CENTER MORICHES-CENTER**- 878-2100. Thru Apr. 28: "Sophie's Choice."
613. **CENTEREACH-CENTEREACH**- 588-0088. Thru Apr. 21: "Victor/Victoria." Beg. Apr. 22: "Spring Break."
616. **COMMACK-MAYFAIR**- 543-0707. Thru Apr. 28: "Tender Mercies." Beg. Apr. 29: "The Hunger."
617. **COMMACK-RKO**- 499-4545. #1-"Tootsie." #2-"Betrayal."
619. **CORAM-CORAM**- 698-7200. Thru Apr. 28: "48 Hrs."
621. **CORAM-PINE**- 698-6442. #1-Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Hunger." #2-"1990, the Bronx Warriors."
622. **DEER PARK-DEER PARK**- 667-2440. Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl."
625. **EAST HAMPTON-CINEMAS**- 324-0448. #1-"1990, the Bronx Warriors." #2-"Tender Mercies." #3-Thru Apr. 28: "Tootsie." Beg. Apr. 29: "The Hunger." #4-Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Something Wicked This Way Comes." #5-Thru Apr. 28: "An Officer and a Gentleman." Beg. Apr. 29: "Valley Girl."
626. **EAST NORTHPORT-LARKFIELD**- 261-0043. "Gandhi."
627. **EAST SETAUKET-RKO FOX**- 473-2400. "Max Dugan Returns."
628. **ELWOOD-ELWOOD**- 499-7800. #1-"Flashdance." #2-"Lone Wolf McQuade."
629. **FARMINGVILLE-COLLEGE PLAZA**- 698-2200. #1-"E.T., the Extra-Terrestrial." #2-"The Outsiders."
631. **HAUPPAUGE-HAUPPAUGE**- 265-1814. Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Valley Girl."
632. **HUNTINGTON-RKO SHORE**- 421-5200. #1-"Max Dugan Returns." #2-Thru Apr. 28: "Gandhi." Beg. Apr. 29: "The Hunger." #3-"1990, the Bronx Warriors." #4-"Lone Wolf McQuade."
633. **HUNTINGTON-RKO WHITMAN**- 423-1300. "Local Hero."
634. **HUNTINGTON-RKO YORK**- 421-3911. "Monty Python's the Meaning of Life."
635. **ISLIP-ISLIP**- 581-5200. #1-Thru Apr. 28: "48 Hrs." #2-Thru Apr. 28: "The Deadly Spawn." #3-Thru Apr. 28: "Tootsie."
636. **KINGS PARK-KINGS PARK**- 269-4422. Thru Apr. 28: "Sophie's Choice."
637. **LAKE GROVE-RKO SMITH HAVEN MALL**- 724-9550. Thru Apr. 28: "The Deadly Spawn." Beg. Apr. 29: "The Hunger."
638. **LAKE RONKONKOMA-LAKESIDE**- 981-7100. Thru Apr. 21: "48 Hrs."
639. **LINDENHURST-LINDENHURST**- 888-5400. Thru Apr. 28: "48 Hrs." Beg. Apr. 29: "High Road to China."
640. **MATTITUCK-MATTITUCK**- 298-4405. #1-"Gandhi." #2-Thru Apr. 28: "The Outsiders." #3-Thru Apr. 28: "Bad Boys."
642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**- 265-8118. "1990, the Bronx Warriors." **OUTDOOR**-Thru Apr. 28: "The Evil Dead"; "Zombie." Beg. Apr. 29: "Valley Girl."

643. **NORTH BABYLON-NORTH BABYLON**- 667-2495. #1-"1990, the Bronx Warriors." #2-Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Something Wicked This Way Comes."
644. **NORTHPORT-NORTHPORT**- 261-8600. Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "High Road to China."
645. **OAKDALE-OAKDALE**- 589-8118. Thru Apr. 28: "Sophie's Choice." Beg. April 29: "Spring Break."
648. **PATCHOGUE-PATCHOGUE**- 475-0601. #1-"1990, the Bronx Warriors." #2-"Flashdance." #3-"Gandhi."
649. **PATCHOGUE-RKO PLAZA**- 475-5225. #1-"Monty Python's the Meaning of Life." #2-"Lone Wolf McQuade."
650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**- 363-7200. Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl." **OUTDOOR**-Thru Apr. 28: "The Deadly Spawn"; "Nightmare." Beg. Apr. 29: "The Hunger."
651. **PATCHOGUE-SUNWAVE**- 475-7766. #1-Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Something Wicked This Way Comes." #2-"Tender Mercies."
653. **PORT JEFFERSON-MINI EAST**- 928-6555. #1-Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Valley Girl." #2-"Monty Python's The Meaning of Life."
654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**- 473-1200. Thru Apr. 26: "Without a Trace." Beg. Apr. 27: "Sting II."
655. **RIVERHEAD-SUFFOLK**- 727-3133. Thru Apr. 28: "High Road to China."
657. **SAG HARBOR-SAG HARBOR**- 725-0010. Apr. 22-24: "Lola." Apr. 29-May 1: "The Stationmaster's Wife."
658. **SAYVILLE-SAYVILLE**- 589-0232. #1-"Tootsie." #2-Thru Apr. 28: "The Outsiders." #3-Thru Apr. 28: "48 Hrs."
660. **SHIRLEY TWIN**- 281-4466. #1-Thru Apr. 28: "E.T., the Extra-Terrestrial." #2-Thru Apr. 28: "The Deadly Spawn."
662. **SMITHTOWN-SMITHTOWN**- 265-1551. "Monty Python's The Meaning of Life."
663. **SOUTHAMPTON-SOUTHAMPTON**- 283-1300. #1-Thru Apr. 28: "Gandhi." Beg. Apr. 29 (tent.): "Tender Mercies." #2-Thru Apr. 28: "Flashdance." Beg. Apr. 29 (tent.): "Valley Girl."
664. **STONY BROOK-LOEWS**- 751-2300. #1-"Gandhi." #2-"Flashdance." #3-"Lone Wolf McQuade."
666. **WEST ISLIP-TWIN**- 669-2626. #1-Thru Apr. 28: "48 Hrs." Beg. Apr. 29: "Spring Break." #2-Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "High Road to China."
667. **WESTHAMPTON-HAMPTON ARTS**- 288-2600. "Gandhi."
668. **WESTHAMPTON-WESTHAMPTON**- 288-1500. "Max Dugan Returns."

New York State

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Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**- 234-7300. "Tender Mercies."
701. **BEDFORD VILLAGE-CINEMA** 22-234-9577. "Gandhi."
702. **BRONXVILLE-BRONXVILLE**- 961-4030. #1-Thru Apr. 28: "Tender Mercies." Beg. Apr. 29: "Valley Girl." #2-"Monty Python's The Meaning of Life." #3-"1990, the Bronx Warriors."
703. **CROSS RIVER-CINEMA**- 763-8811. Thru Apr. 28: "Sophie's Choice."
705. **GREENBURGH-CINEMA** 100- 946-4680. #1-"Tender Mercies." #2-"Monty Python's the Meaning of Life."
707. **HARTSDALE-CINEMA**- 428-2200. #1-"Flashdance." #2-"Gandhi." #3-"Tootsie." #4-Program unavailable.
708. **LARCHMONT-PLAYHOUSE**- 834-3001. "Betrayal."
709. **MAMARONECK-PLAYHOUSE**- 698-2200. #1-"Monty Python's The Meaning of Life." #2-"1990, the Bronx Warriors." #3-Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "Valley Girl." #4-Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "The Hunger."

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- 710. MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Monty Python's The Meaning of Life." #2—Thru Apr. 28: "E.T., the Extra-Terrestrial." Beg. Apr. 29: "Valley Girl."
- 711. MOUNT VERNON—PARKWAY—** 664-3311. Thru Apr. 28: "The Verdict." Beg. Apr. 29: "48 Hrs."
- 712. NEW ROCHELLE—LOEWS—** 632-1700. #1—"Gandhi." #2—"Lone Wolf McQuade."
- 714. NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"The Deadly Spawn." #2—Thru Apr. 28: "Monty Python's The Meaning of Life." Beg. Apr. 29: "Something Wicked This Way Comes." #3—Flash #4—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Valley Girl." #5—"1990, the Bronx Warriors."
- 715. NEW ROCHELLE—TOWN—** 632-4000. Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "The Hunger."
- 716. OSSINING—ARCADIAN—** 941-5200. #1—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Valley Girl." #2—Thru Apr. 28: "1990, the Bronx Warriors."
- 717. PEEKSKILL—BEACH—** 737-6262. #1—"Tootsie." #2—"Max Dugan Returns." #3—Thru Apr. 28: "E.T., the Extra-Terrestrial." Beg. Apr. 29: "Valley Girl." #4—"1990, the Bronx Warriors."
- 719. PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Gandhi." #2—Thru Apr. 28: "An Officer and a Gentleman." Beg. Apr. 29: "Something Wicked This Way Comes." #3—"Flashdance." #4—Thru Apr. 28: "Sophie's Choice."
- 720. PELHAM—PICTURE HOUSE—** 738-3160. "Sophie's Choice."
- 721. PLEASANTVILLE—ROME—** 769-0720. "Joy Sticks."
- 722. RYE—RYE RIDGE—** 939-8177. #1—"Flashdance." #2—"Lone Wolf McQuade."
- 723. SCARSDALE—FINE ARTS—** 723-6699. "The Night of the Shooting Stars."
- 724. SCARSDALE—PLAZA—** 725-0078. "Sophie's Choice."
- 726. WHITE PLAINS—COLONY—** 948-8828. Thru Apr. 28: "1990, the Bronx Warriors."
- 727. WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Valley Girl." #2—Thru Apr. 28: "Max Dugan Returns."
- 728. WHITE PLAINS—UA CINEMA—** 946-2820. Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "Something Wicked This Way Comes."
- 730. YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Apr. 28: "Curtains." Beg. Apr. 29: "The Hunger." #2—"Betrayal."
- 731. YONKERS—KENT—** 237-3440. Thru Apr. 28: "The Deadly Spawn"; "The Evil Dead." Beg. Apr. 29: "Valley Girl."
- 732. YONKERS—MOVIELAND—** 793-0002. #1—"Flashdance." #2—"Gandhi." #3—"Bad Boys." #4—"Tootsie."
- 735. YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "The Hunger." #2—"Monty Python's The Meaning of Life."

Rockland County

- 744. NANUET—ROUTE 59—** 623-3355. "Monty Python's The Meaning of Life."
- 745. NANUET—THE MOVIES—** 623-0211. #1—"Gandhi." #2—Thru Apr. 28: "Tootsie." #3—Thru Apr. 28: "The Evil Dead." #4—Thru Apr. 28: "Sophie's Choice." #5—Thru Apr. 28: "The Outsiders."
- 746. NEW CITY—TOWN—** 634-5100. #1—"Gandhi." #2—"Flashdance."
- 747. NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Something Wicked This Way Comes." #2—"1990, the Bronx Warriors."
- 748. NYACK—CINEMA EAST—** 358-6631. "Betrayal."
- 751. PEARL RIVER—CENTRAL—** 735-2530. "Max Dugan Returns."
- 752. PEARL RIVER—PEARL RIVER—** 735-6500. "Flashdance."
- 754. SPRING VALLEY—CINEMA 45—** 352-1445. "Lone Wolf McQuade."
- 755. STONY POINT—9 W CINEMA—** 942-0303. "The Verdict."
- 756. SUFFERN—LAFAYETTE—** 357-6030. Thru Apr. 28: "1990, the Bronx Warriors." Beg. Apr. 29: "Something Wicked This Way Comes."

- 758. WEST HAVERSTRAW—PLAZA—** 947-2220. "Tender Mercies."

Connecticut

(Area Code 203)
Fairfield County

- 773. BROOKFIELD—FINE ARTS—** 775-0070. #1—"Monty Python's The Meaning of Life." #2—"The Deadly Spawn."
- 774. DANBURY—CINE—** 743-2200. #1—"The Outsiders." #2—"Tootsie." #3—"Max Dugan Returns."
- 775. DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—"Flashdance."
- 777. DANBURY—PALACE—** 748-7496. #1—"Lone Wolf McQuade." #2—"The Sword in the Stone." #3—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Hunger."
- 778. DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."
- 779. FAIRFIELD—COMMUNITY—** 255-6555. #1—"Gandhi." #2—"Monty Python's The Meaning of Life."
- 780. FAIRFIELD—COUNTY—** 334-1411. "1990, the Bronx Warriors."
- 781. GREENWICH—CINEMA—** 869-6030. "Monty Python's The Meaning of Life."
- 782. GREENWICH—PLAZA—** 869-4030. #1—"Betrayal." #2—"Tootsie." #3—"The Outsiders."
- 783. NEW CANAAN—PLAYHOUSE—** 966-0600. "Gandhi."
- 784. NORWALK—CINEMA—** 838-4504. #1—"Lone Wolf McQuade." #2—"Monty Python's The Meaning of Life."
- 785. NORWALK—NORWALK—** 866-3010. "1990, the Bronx Warriors."
- 788. SOUTH NORWALK—SONO—** 866-9202. Apr. 25-26: "Birgitt Haas Must Be Killed." Apr. 27-29: "Vol." Beg. May 30: "48 Hrs."; "The Warriors."
- 789. SPRINGDALE—STATE—** 325-0250. "Sophie's Choice."
- 790. STAMFORD—AVON—** 324-9205. #1—"1990, The Bronx Warriors." #2—"The Evil Dead."
- 791. STAMFORD—CINEMA—** 324-3100. #1—"Flashdance." #2—"Gandhi." #3—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "The Hunger."
- 792. STAMFORD—RIDGEWAY—** 323-5000. #1—"Local Hero." #2—"Max Dugan Returns."
- 793. TRUMBULL—TRANS-LUX—** 374-0462. #1—"Local Hero." #2—"Tootsie." #3—Thru Apr. 28: "The Sword in the Stone."
- 795. WESTPORT—FINE ARTS—** 227-3324. #1—"Local Hero." #2—227-3324. "Max Dugan Returns." #3—227-9619. "Tender Mercies." #4—226-6666. "Betrayal."
- 796. WESTPORT—POST—** 227-0500. "Flashdance."
- 798. WILTON—CINEMA—** 762-5678. "Gandhi."

New Jersey

(Area Code 201)
Hudson County

- 800. ARLINGTON—LINCOLN—** 997-6873. #1—Thru Apr. 28: "E.T., the Extra-Terrestrial." #2—Thru Apr. 28: "Spring Break." #3—Thru Apr. 28: "Gandhi."
- 801. HARRISON—WARNER—** 482-8550. #1—"Flashdance." #2—"1990, the Bronx Warriors."
- 803. JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Gandhi." #2—"Monty Python's The Meaning of Life."
- 806. SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Lone Wolf McQuade." #2—"The Deadly Spawn." #3—"Bad Boys." #4—"1990, the Bronx Warriors."
- 807. SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Gandhi." #2—"Flashdance." #3—"Monty Python's The Meaning of Life." #4—"Curtains." #5—"Max Dugan Returns." #6—"Tootsie."
- 809. WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Spring Break."

Essex County

- 810. BLOOMFIELD—CENTER—** 748-7900. "Gandhi."
- 811. BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Flashdance." #2—"1990, the Bronx Warriors."
- 813. CEDAR GROVE—CINEMA 23—** 239-1462. "Betrayal."
- 817. LIVINGSTON—COLONY—** 992-0800. "Monty Python's The Meaning of Life."
- 818. MAPLEWOOD—MAPLEWOOD—** 763-3100. "Sophie's Choice."
- 819. MILLBURN—RKO—** 376-0800. #1—Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "Valley Girl." #2—Thru Apr. 28: "Monty Python's The Meaning of Life." Beg. Apr. 29: "The Hunger."
- 822. MONTCLAIR—WELLMONT—** 783-9500. "Monty Python's The Meaning of Life." #2—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Eagle vs. the Silver Fox"; "Tales of the Golden Monkey." #3—Thru Apr. 28: "Lone Wolf McQuade." Beg. Apr. 29: "Something Wicked This Way Comes."
- 825. NUTLEY—FRANKLIN—** 667-1777. #1—Thru Apr. 28: "E.T., the Extra-Terrestrial." #2—Thru Apr. 28: "Tender Mercies." #3—Thru Apr. 28: "The Verdict."
- 827. UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Apr. 28: "The Outsiders." Beg. Apr. 29: "Something Wicked This Way Comes."
- 828. VERONA—VERONA—** 239-0880. Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "The Hunger."
- 829. WEST CALDWELL—CINEMA WEST—** 575-9085. "The Verdict."
- 830. WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Gandhi." #2—Program unavailable. #3—"Max Dugan Returns."

Union County

- 840. BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 28: "Sophie's Choice."
- 841. CRANFORD—RKO—** 276-9120. #1—"Max Dugan Returns." #2—"Lone Wolf McQuade."
- 842. ELIZABETH—ELMORA—** 352-3483. Thru Apr. 28: "48 Hrs."; "The Postman Always Rings Twice (1981)." Beg. Apr. 29: "Spring Break"; "Nice Dreams."
- 848. ROSELLE PARK—PARK—** 245-0358. "Sophie's Choice."
- 851. UNION—FIVE POINTS—** 964-3466. "Tootsie."
- 854. UNION—RKO—** 686-4373. #1—"Tootsie." #2—"Gandhi."
- 857. WESTFIELD—RIALTO—** 232-1288. #1—Tent: "Tender Mercies." #2—Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29: "Something Wicked This Way Comes." #3—"Monty Python's The Meaning of Life."
- 858. WESTFIELD—TWIN—** 654-4720. #1—Thru Apr. 28: "The Evil Dead." #2—Thru Apr. 28: "The Outsiders."

Bergen County

- 860. BERGENFIELD—PALACE—** 385-1600. Thru Apr. 28: "Sophie's Choice." Beg. Apr. 29 (tent): "Spring Break."
- 861. CLOSTER—CLOSTER—** 768-8800. Thru Apr. 28: "Max Dugan Returns." Beg. Apr. 29: "The Hunger."
- 862. EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Gandhi." #2—"Flashdance." #3—"The Deadly Spawn." #4—"Tender Mercies."
- 863. EMERSON—TOWN—** 261-1000. "Tootsie."
- 864. FAIR LAWN—HYWAY—** 796-1717. #1—Tent: "E.T., the Extra-Terrestrial." #2—"Monty Python's The Meaning of Life."
- 866. FAIRVIEW—TWIN—** 941-2424. #2—"Monty Python's The Meaning of Life."
- 867. FORT LEE—LINWOOD—** 944-6900. #1—"1990, the Bronx Warriors." #2—Thru Apr. 28: "The Evil Dead." Beg. Apr. 29: "The Hunger."
- 868. FORT LEE—SHARON—** 224-0202. "Betrayal."
- 873. OAKLAND—TWIN—** 337-4478. #1—"Tootsie." #2—Beg. Apr. 29: "Valley Girl."
- 874. PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Apr. 28: "48 Hrs." #2—Thru Apr. 28: "Sophie's Choice."
- 875. PARAMUS—BERGEN MALL—** 845-4449. "Monty Python's The Meaning of Life."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ABUSE—(1hr. 33m., '83) Working on a child abuse documentary, a New York filmmaker becomes involved with an abused child. Dir. Arthur Bressan, with Richard Ryder, Raphael Sbarge. 61

ALSINO AND THE CONDO—(1hr. 29m., '83) In Spanish, Eng. subtitles. About a Nicaraguan peasant boy who wants to fly, set in the midst of a revolution. Academy Awards Nomination for best foreign language film. Dir. Miguel Littin, with Dean Stockwell, Alan Esquivel. 61

ANGELO MY LOVE—(1hr. 55m., '83) Robert Duvall's film about urban Gypsy life and culture. With Angelo Evans and other New York Gypsies. 86

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overpressed, and her struggles to keep up with the tall, slinky dazblers who have mastered the casually sloppy style is a triumph of gentle satire. R. 60

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barreful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. 30, 567, 640, 732, 806

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to

which he's obsessively drawn. R. 62, 211, 234, 308, 403, 417, 523, 528, 541, 558, 567, 617, 708, 730, 748, 782, 795, 813, 868

BLACK STALLION RETURNS, THE—(1hr. 43m., '83) Sequel to *The Black Stallion*. Young Alec, upon losing his beloved horse, sets out on a journey to retrieve it. Dir. Robert Dalva, with Kelly Reno, Vincent Spano. PG. 38

BLADE RUNNER—(2hrs. 4m., '82) Still another imitation-homage-parody of the film noir detective genre of the forties. In the Los Angeles of 2019, Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naively bad experimental films. The movie is full of gadgets, so kids may find it amusing, but it's still a terribly dull movie. R. 39

DIRTY DISHES—(1hr. 32m., '83) The story of an unhappy housewife's rebellion. Dir. Joyce Bunuel. R. 47

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 88

DUEL—(1hr. 30m., '83) Originally made in 1971 for television; about a man traveling on a lonely highway who realizes he's being followed by a diesel truck. Dir. Steven Spielberg, with Dennis Weaver. PG. 58

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 36, 78, 418, 533, 555, 562, 629, 660, 710, 717, 800, 825, 864

EXPOSED—(1hr. 39m., '83) A young woman's voyage from her Midwest hometown to New York to Paris. Dir. James Toback, with Nastassia Kinski, Rudolf Nuryev. R. 62

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 24, 31, 80, 104, 111, 205, 210, 223, 237, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 628, 648, 663, 664, 707, 719, 722, 732, 746, 752, 775, 791, 796, 801, 807, 811, 862

FLIGHT OF THE EAGLE, THE—(2hrs. 21m., '83) Jan Troell's film about a lost balloon expedition to the North Pole is handsome, intimate, detailed and tedious. Troell's hero, S. A. Andrée (Max von Sydow), an actual explorer, was obsessed with courage, and possibly longed to die. Von Sydow makes him a dour and

remote creature of the north, who, in 1897, led two other men—common clay—to their doom with his vaunting fantasies. It's rather a rum story, and Troell, as if to disguise the lack of an obvious dramatic climax, tells it with a great many digressions. After a while, you wonder why the picture was made. 48

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 11, 35, 92, 97, 236, 406, 442, 503, 511, 513, 530, 535, 547, 548, 549, 554, 567, 609, 619, 635, 638, 639, 658, 666, 711, 788, 842, 874

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 20, 76, 414

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 104, 111, 113, 205, 223, 231, 236, 304, 408, 413, 423, 426, 450, 531, 540, 545, 559, 566, 606, 626, 632, 640, 648, 663, 664, 667, 701, 707, 712, 719, 732, 745, 746, 775, 779, 783, 791, 798, 800, 803, 807, 810, 830, 854, 862

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Cléo Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. 21, 93, 534, 536

HUNGER, THE—(1hr. 38m., '83) A story revolving around the notion of eternal youth. Dir. Tony Scott, with Catherine Deneuve, David Bowie. R. 7, 37, 70, 83, 103, 115, 201, 204, 234, 306, 413, 420, 422, 423, 428, 518, 533, 541, 562, 601, 616, 621, 625, 632, 637, 650, 709, 715, 730, 735, 777, 791, 819, 828, 861, 867

INVITATION AU VOYAGE—(1hr. 33m., '83) In French, Eng. subtitles. The story of a young man and his difficulty in dealing with the death of his twin sister. Dir. Peter Del Monte, with Laurent Malet. R. 55

MOVIES

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES—(3hrs. 18m., '83) Reviewed in this issue. 2

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays siege to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 23, 38, 92

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barraut) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—Ragtime on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86, 559

★ **LA TRAVIATA**—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is lavish, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Plácido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 56

★ **LET'S SPEND THE NIGHT TOGETHER**—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 7

★ **LIANNA**—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for

anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

★ **LIGHT YEARS AWAY**—(1hr. 45m., '83) Set on Ireland's western coast, the story of the relationship between a wise old recluse and a striving young man. Dir. Alain Tanner, with Trevor Howard. 4

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 22, 71, 93, 537, 567, 633, 792, 793, 795

★ **LONE WOLF MCQUADE**—(1hr. 45m., '83) An adventurous tale of a modern-day Texas Ranger bent on justice. Dir. Steve Carver, with Chuck Norris. PG. 33, 80, 103, 105, 202, 234, 303, 402, 408, 410, 411, 426, 448, 517, 519, 529, 531, 550, 554, 567, 570, 600, 606, 622, 632, 649, 664, 712, 716, 722, 727, 735, 754, 777, 784, 791, 806, 822, 841

★ **MAN, WOMAN AND CHILD**—(1hr. 40m., '83) A college professor, with a wife and child, discovers that he has a 10-year-old child from a former relationship. Dir. Dick Richards, with Martin Sheen, Blythe Danner. PG. 51, 74, 531

★ **MAX DUGAN RETURNS**—(1hr. 38m., '83) Neil Simon's latest is vulgar cotton-candy nonsense about a dying embezzler (Jason Robards Jr.) who wants to spend his last few months with the daughter (Marsha Mason) he hasn't seen in 28 years, and her son. He moves into their house and buys them cars, hi-fi equipment, and a major league batting coach to teach the boy to hit. This is supposed to be funny. Meanwhile the daughter's boyfriend (Donald Sutherland), a relentless bloodhound of a police detective, has begun to sniff out the old crook, and oh so many embarrassing complications ensue. The whole movie has a feebleness that leaves one depressed more than angry. Except for Robards, who is charming, everyone connected with it seems working at half speed. Directed by Herbert Ross. PG. 32, 54, 206, 233, 300, 413, 418, 512, 519, 536, 541, 552, 558, 627, 631, 632, 643, 651, 668, 709, 717, 727, 751, 774, 792, 795, 807, 830, 841, 861

★ **MONTY PYTHON'S THE MEANING OF LIFE**—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal juices," he says. "Name two ways to get them flowing." There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. 16, 41, 70, 82, 97, 102, 109, 114, 201, 206, 210, 212, 213, 221, 307, 401, 413, 420, 422, 428, 439, 518, 533, 536, 561, 567, 571, 604, 634, 649, 653, 662, 702, 705, 709, 710, 714, 735, 744, 773, 779, 781, 784, 803, 807, 817, 819, 822, 857, 864, 866, 875

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills. The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—

they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guilian De Negri and Tonino Guerra worked on the screenplay. R. 86, 723

★ **OUT OF THE BLUE**—(1hr. 29m., '83) Dennis Hopper's dogged, painful, desperately sincere portrait of a post-sixties family that has disintegrated. He plays the boozing daddy himself, an aging hipster who goes to prison for drunkenly smashing into a school bus full of children; Sharon Farrell is the dope-addict/waitress mother, desperate for pleasure while her husband is away; Linda Manz portrays the abandoned daughter, so alienated that she gradually loses hold on her life, drifting off into punk fantasies and despair. The movie has a semi-improvised, sub-Casavetes grogginess that occasionally is very moving. Hopper holds the screen—he lets himself look like a swine, and his shame can be powerfully affecting. Screenplay by Leonard Yakir and Brenda Nielson. R. 6

★ **OUTSIDERS, THE**—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naïveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalyptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. 6, 32, 109, 115, 225, 305, 403, 412, 512, 528, 541, 567, 603, 629, 640, 658, 709, 745, 774, 782, 819, 827, 858

★ **PRIVILEGED**—(1hr. 34m., '83) The director, Michael Hoffman, and the producer, Richard Stevenson, both young Americans studying at Oxford, seem to have fallen in love with the nonchalant style of the British upper classes. Their movie is nominally critical of its hero—a handsome, smug star student actor (Robert Woolley)—but the strongest thing that comes through is a rather naive worship of Oxford style and class. It takes a while to realize that the hero and his friends—student actors putting on a production of *The Duchess of Malfi*—aren't nearly as clever or interesting as they imagine themselves to be. Yet Diana Katis, who plays the self-possessed young actress the hero tries to conquer, may be a real find: She has strength and unconventional beauty. 86

★ **QUERELLE**—('83) Reviewed in this issue. R. 6, 58, 88

★ **SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. 73

★ **SOMETHING WICKED THIS WAY COMES**—(1hr. 34m., '83) The story of a man who must save a town from a wicked carnival proprietor's deadly secret. Dir. Jack Clayton, with Jason Robards, Diane Ladd. PG. 20, 78, 109, 115, 201, 203, 225, 306, 412, 417, 422, 428, 517, 519, 528, 536, 541, 557, 561, 625, 643, 651, 714, 719, 728, 747, 756, 822, 827, 857

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 32, 58, 88, 97, 202, 208, 211, 232, 305, 414, 416, 420, 424, 436, 437, 447, 453, 503, 511, 513, 516, 530, 535, 547, 549, 554, 570, 574, 612, 625, 636, 644, 645, 653, 666, 703, 715, 719, 720, 724, 745, 747, 789, 809, 818, 828, 840, 848, 857, 860, 874

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 14

TEN TO MIDNIGHT—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. 32

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a little outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 16, 24, 44, 57, 92, 201, 206, 213, 403, 418, 422, 523, 533, 574, 601, 616, 625, 651, 663, 700, 702, 705, 758, 795, 825, 857, 862

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The story of a man's love for his country and a special woman. Dir. Jose Luis Garcia, with Antonio Ferrandis, Encarna Paso. PG. 60

***TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then becomes Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray,

Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 9, 24, 72, 85, 115, 234, 300, 402, 412, 500, 521, 541, 550, 559, 567, 602, 617, 625, 635, 658, 707, 717, 732, 745, 774, 778, 782, 793, 807, 851, 854, 863, 873

VALLEY GIRL—(1hr. 35m., '83) A comic romance about the reconciliation of two different lifestyles—that of a Valley girl and a Hollywood boy. Dir. Martha Cullidge, with Nicolas Cage, Deborah Foreman. R. 37, 97, 105, 114, 115, 201, 206, 225, 234, 237, 401, 403, 412, 414, 420, 422, 448, 512, 519, 546, 552, 554, 602, 622, 625, 631, 642, 650, 653, 663, 702, 709, 710, 714, 716, 717, 727, 731, 819, 873

***VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. 32, 72, 532, 535, 542, 711, 755, 825, 829

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 96

WAITING FOR GAVRILOV—(1hr. 20m., '83) In Russian, Eng. subtitles. A comedy concerning a woman whose husband-to-be fails to show up for the wedding. Dir. Pyotr Todorovsky, with Ludmila Gurchenko, Sergei Shakurov. 90

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 16, 92

Revivals

ANGI VERA—(1hr. 36m., '80) In Hungarian, Eng. subtitles. An exquisite 18-year-old orphan (Veronika Papp) is adopted by Hungary's triumphant Communist Party in 1948 and sent to a party school for three months of indoctrination in the new system. Life gets difficult—director Pal Gabor's meaning seems to be that to succeed as a Communist you must first fail as a human being. 96

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 96

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. 96

CONFIDENCE—(1hr. 57m., '79) In Hungarian, Eng. subtitles. In wartime Hungary, a man and woman are forced to live together, posing as husband and wife (each, in fact, is married), in order to avoid arrest by the Nazi occupiers. Most of this film, written and directed by István Szabó, takes place in one room, and after awhile the claustrophobic atmosphere as well as the morose moodiness of the material gets to you. The man and the woman become lovers, fall out, are reconciled, turn jealous of each other—the point is they would never have loved each other were it not for this enforced isolation. 96

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. 39

INVASION OF THE BODY SNATCHERS (1956)—(1hr. 20m.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter and Larry Gates. Dir. Don Siegel. 13

JEZEBEL—(1hr. 43m., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*), as the reckless Southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. 89

JONAH WHO WILL BE 25 IN THE YEAR 2000—(1hr. 50m., '76) In French, Eng. subtitles. An Alain Tanner film composed of rambling episodes from the lives of eight good people, Genevans or French, all of them radical survivors from the sixties looking to make some sense out of their communal life together in the seventies. There are a few pleasing performances, notably from Jacques Denis, Raymond Bussières, and the incomparable Miou-Miou. 4

LIFEBOAT—(1hr. 37m., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and directed by Alfred Hitchcock. Unsurprisingly, it gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull and John Hodiak. 96

***SEVEN SAMURAI, THE**—(3hrs. 28m., '54) In Japanese, Eng. subtitles. Released for the first time in its original, uncut length. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 96

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. 96

TREASURE OF THE SIERRA MADRE, THE—(2hrs., '48) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the corrupting effects of greed on character. Bogaart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit ("Badges? I don't need no badges."). 10

VIRGIN SPRING, THE—(1hr. 28m., '60) In Swedish, Eng. subtitles. Not one of Bergman's best (the script is not by him), but as loving and compelling a recreation of life and death in the Middle Ages as you are likely to get this side of *The Seventh Seal*. The film also contains the most harrowing rape scene ever, but both censored and uncensored versions are in distribution, and cuts in the work of a master really hurt. With Max von Sydow, Birgitta Valberg and Gunnel Lindblom. 96

***YOL**—(1hr. 51m., '82) In Turkish, Eng. subtitles. This prize-winning Turkish movie is stiff and distant, and at times the staging and acting are rudimentary, but it's great nonetheless—with passages of overwhelming power that will stay with you for years. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Blindly, the men act out the cruel logic of a Moslem fundamentalist society—they are as much victims as the women they brutalize. The most memorable sequence: A man marches his wife, who has become a prostitute, through the snow as a way of testing God's judgment of her. He realizes that he wants her just as she is overwhelmed by the cold. Yilmaz Guney supervised the film from prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself while in hiding. PG. 788

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Broadway

Previews and Openings

Monday, April 25

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Previews: Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, \$21-\$24. After opening: all performances \$27 except Sat. at 8, which will be \$30. Previews now prior to a 5/5 opening. Circle in the Square, 50th St. W. of B'dway (581-1346). 2 hrs., 10 min. All major credit cards.

DANCE A LITTLE CLOSER—Len Cariou, Liz Robertson, George Rose in a musical with book, lyrics and direction by Alan Jay Lerner, and music by Charles Strouse, based on Robert Sherwood's 1936 play, *Idiot's Delight*, now set in the Austrian Tyrol on the brink of WW III. Previews now prior to a 5/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$29-\$35; Wed. at 2, \$24-\$30. Minskoff, 200 W. 45th (869-0550). 2 hrs., 15 min. All major credit cards.

TOTAL ABANDON—Richard Dreyfuss stars in Larry Atlas's play, set in a mid-Western courthouse, about a young man abandoned by his wife and left with his child; directed by Jack Hofsis. With John Heard, George N. Martin, and Clifton James. Previews now prior to a 4/28 opening. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$32.50; Wed. at 2, \$17.50-\$27.50. Booth, 222 W. 45th (239-6200). 2 hrs., 10 min. All major credit cards.

Thursday, April 28

PRIVATE LIVES—Elizabeth Taylor and Richard Burton star in a revival of Noel Coward's 1930 comedy; directed by Milton Katsels. With John Cullum, Kathryn Walker, and Helena Carroll in featured roles. Previews start 4/28 prior to a 5/8 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$35-\$45, Wed. at 2, \$30-\$40. Lunt/Fontanne, 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

Saturday, April 30

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing—but they're not Russians, they're not related, and they don't fly. Previews: \$15 for orchestra, \$10 for balcony. Previews start 4/30 prior to a 5/10 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$11-\$29.50. Ritz, 219 W. 48th (582-4022). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Maryann Plunkett, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, \$26.50-\$32.50; Wed. at 2, \$20-\$26; Sat. at 2, \$22.50-\$28.50. Music Box, 239 W. 45th St. (246-4636). 2 hrs. 10 min. Major credit cards. ●

ALL'S WELL THAT ENDS WELL—A limited engagement of the Royal Shakespeare Company's triumphant production of the comedy, set by director Trevor Nunn in the glamorous Belle Epoque; Philip Franks, Harriet Walter, and Margaret Tyack head the cast. Tues.-Sat. at 7:30, \$30-\$40; Wed., Sat., &

Sun. at 2, \$25-\$35. Martin Beck, 302 W. 45th (246-6363). 3 hrs., 20 min. Thru 5/1.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$37.50; Fri. & Sat. at 8, \$26.50-\$40; Wed. at 2, \$20-\$30. Broadhurst, 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zippodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$25. Alvin, 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, \$27.50-\$45; Sat. at 2, \$25-\$40; Wed. at 2, \$25-\$35. Winter Garden, 1634 B'dway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, \$30-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$25-\$35. Shubert, 225 W. 44th (239-6200). 2 hrs., 15 min. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. Imperial, 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$42.50; Fri. & Sat. at 8, \$20-\$45; Wed. at 2, \$14.50-\$35. Broadway, Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$25-\$42.50; Fri. & Sat. at 8, \$27.50-\$45; Wed. at 2, \$20-\$35. Majestic, 247 W. 44th (246-0730). 2 hrs., 15 min. Major credit cards. ●●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. Ethel Barrymore, 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom.

Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30 \$27.50-\$38. Royale, 242 W. 45th (239-6200). 1 hr. 45 min. Credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$27.50; Fri. & Sat. at 8, \$20-\$30; Wed. at 2, \$15-\$25. Brooks Atkinson, 256 W. 47th St. (245-3430). 2 hrs. Credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; \$30-\$40; Wed. at 2, \$25-\$35. Mark Hellinger, 51st & B'dway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twigg an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin), staged and choreographed by Thommie Walsh and Tommy Tune. Previews now prior to a 5/1 opening. All balcony seats \$10 during previews. Mon.-Sat. at 8, \$25-\$45; Sat. at 2, \$23-\$40; Wed. at 2, \$20-\$35. St. James, 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

NIGHT, MOTHER—Marsha Norman's drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, \$20-\$27.50; Fri. & Sat. at 8, \$22-\$29; Wed. at 2, \$16-\$25. Golden Theater, 252 W. 45th (239-6200). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, \$32.50-\$40; Fri. & Sat. at 8, \$35-\$45; Wed. at 2, \$25-\$35; Sat. at 2, \$25-\$40. 46th St. Theater, (221-1211). 2 hrs., 45 min. All major credit cards.

OHI CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melhi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$22-\$38. Edison, 240 W. 47th (757-7164). 2 hrs. Credit cards. ●●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with additional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$20-\$35. Virginia, 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Settle for the marvelous Gershwin music and the stirring spectacle of Jack O'Brien's sound direction, Douglas W. Schmidt's imposing scenery, Nancy Pott's pleasing costumes, and Gilbert Helmsley Jr.'s magnificent lighting, featuring conceivably the best stage storm ever. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$18-\$30. Wed. at 2, \$15-\$25. Radio City Music Hall, 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, \$25.50-\$27.50; Fri. and Sat. at 8, \$27.50-\$29.50. Princess, 200 W. 48th (586-3903). All Major credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Sheryl Woods, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. **Uris**, 51st St. W. of B'dway (586-6510). 2 hrs., 50 min. All major credit cards.

FEANCK TANZI, The Venus Flytrap—Claire Luckham's play about the battle of the sexes which takes place entirely in a wrestling ring; directed by Chris Bond. Deborah Harry and Caitlin Clarke alternate in the title role; with Andy Kaufman playing the ref. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$27.50; Fri. & Sat. at 8, \$22-\$30; Wed. at 2, \$18.50-\$25. **Nederlander**, 208 W. 41st (921-8000). 2 hrs., 15 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, all by and with Harvey Fierstein, and with Court Miller, Mon.-Sat. at 8; Wed. & Sat. at 2; \$19.50-\$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Sandra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$18-\$28. **Ambassador**, 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—Frank Gorshin, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony (Sleuth) Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiancé, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50; Wed. at 2, \$16.50 to \$25; Fri. & Sat. at 8, \$22.50-\$30. **Biltmore**, 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$17.50-\$27.50. **Plymouth**, 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off-Off Broadway

BECOMING MEMORIES—Arthur Giron's play with music, directed by Dennis Rosa, about the courtships, marriages, and lives of three generations of five American families. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; \$15; thru 5/1. **South St. Theater**, 424 W. 42nd (279-4200).

BURIED INSIDE EXTRA—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. (This one's going to travel to London's Royal Court Theatre later as part of the exchange program.) Tues.-Sun. at 8, Sat. & Sun. at 3; 4/25-5/29. **Public/Martinson Hall**, 425 Lafayette St. (598-7150).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. *Some male roles are played by women, and some of the female roles by men*; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$17.50-\$22.50. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, \$14-\$18. A Playwrights Horizons production. **Astor Place Theater**, 434 Lafayette St. (254-4370). ●

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$18-\$22; thru 6/12. **Roundabout Theater's Stage One**, 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Karen Allen, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$16. **Westside Arts Theater**, 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$13-\$17. **Sullivan St. Playhouse**, 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$16-\$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

GODIVA WAS NO LADY—Musical written and directed by Virgilius Engerman concerns the lady's unique way of inducing her husband to help the villagers of Coventry get the vote. With Brenda Vicary in the title role. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$7, \$10. **Carter Theater**, 250 W. 43rd (391-1880).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, \$18-\$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; \$20-\$25. **Orpheum**, 126 Second Ave. (239-6200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$20. **St. Peter's Church**, 619 Lexington Ave. (486-1666).

THE OTHER SIDE OF THE SWAMP—Royce Rytton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$14-\$16. **Actors Playhouse**, 100 7th Ave. So. (691-6226).

POPIE NONGENA—Thuli Dumakude stars in Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$19.50-\$22.50. **Fairbanks Theater**, 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91**, 316 E. 91st (831-2000).

THE RITZ—Holly Woodlawn and Casey Donovan star in a revival of Terrence McNally's comedy, set in a man's bathhouse, where an innocent garbage collector is hiding to escape from a gangster; directed by Michael Bavar. With Taylor Reed, Michael Greer, Joey Faye, Dolores Wilson, and Peter Radon. Wed.-Mon. at 7:30, Sun. at 3. \$15 for all performances thru 4/30; from 5/2, \$16-\$24. **Xenon**, 124 W. 43rd (221-2690).

ROSETTI'S APOLOGETICS—Musical comedy/drama by Leonard Melfi (who also plays the title role) about a group of New Yorkers on the road to the top of their dreams; directed by Crystal Field (who also plays Rosetti's true love); with George Bartenieff, Carmen Mathis, and Alex Bartenieff. Thurs.-Sun. at 8; \$4; thru 5/8. **Theatre for the New City**, 162 Second Ave. (254-1109).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$18. Opening playlet is Durang's *The Actor's Nightmare*. **Westside Arts**, 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackaday. Jason Graess and Lorna Luft co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; \$16-\$20; thru 5/1. **Lamb's Theater**, 130 W. 44th (997-1780).

SUS—British playwright Barrie Keeffe's play that records the interrogation of a suspect for an event which will completely change his life; directed by Geoffrey Sherman; with Terry Alexander, John Curless, and David Leary. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; \$9-\$11. **Hudson Guild**, 441 W. 26th (760-9810).

TOP GIRLS—Caryl Churchill's demanding and rewarding play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilboldt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. Thru 5/15. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; \$16-\$20. **Cherry Lane Theater**, 38 Commerce St. (989-2020).

WAITING FOR LEFTY—A revival of Clifford Odets's drama, together with *Till the Day I Die*. Wed.-Sun. at 8, Sat. at 2, Sun. at 3; \$17-\$19. **Nat Horne Theater**, 440 W. 42nd (279-4200).

WILD LIFE—Shel Silverstein's comic examination of the social disasters of urban life; directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. **Vandam Theater**, 15 Vandam St. (242-2519).

WINNERS—Brian Friel's play, in a double bill with *George Bernard Shaw's How He Lied to Her Husband*, starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$16-\$20. **Roundabout Susan Buck Theater**, 307 W. 26th (242-7800).

Theater Companies

THE ACTING COMPANY—In repertory: Shakespeare's *Pericles*, Moliere's *Tartuffe*, and Beckett's *Play and Other Plays*. Call theater for specific information. **American Place Theater**, 111 W. 46th (564-3510).

ACTORS TOURING COMPANY OF LONDON—John VanBrugh's *The Provoked Wife* (from 4/26); plus *Quixote*, adapted from the Cervantes books by Richard Curtis and John Retallack (from 4/28) playing in repertory; \$12-\$15; thru 5/8. **Perry St. Theater**, 31 Perry St. (255-9186).

AMAS REPERTORY—*Opening Night*, a backstage musical by Corliss Taylor-Dunn and Sandra Reaves-Phillips; directed by William Michael Maher. Thurs.-Sat. at 7:30, Sun. at 3; \$8; thru 5/15. 1 E. 104th (369-8000).

THE CLASSIC THEATRE—Strindberg's *The Father*, in a version by William Kramer; directed by Jerry Roth. Play depicts a man's descent into madness. Thurs.-Sat. at 8, Sun. at 3; \$6; 4/28-5/22. 114 W. 14th St. (242-3900).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos*, takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; \$8.50. **Bowery Lane Theater**, (677-0060).

CSC REP—*Balloon*, *Ghost Sonata*, *Faust*, Parts 1 & 2; Buechner's *Danton's Death*; Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; \$5-\$12. **CSC Theater**, 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*The Changeling*, a 17th Century Gothic thriller of Jacobean revenge, by Thomas Middleton and William Rowley. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 5/1. 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—*Taking Steam* by Kenneth Klonsky and Brian Shein, about a group of cronies who get together in a decaying health club in contemporary Toronto; directed by Edward M. Cohen. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7 (4/26 at 8); \$7, \$8; thru 5/1. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Jackie Curtis and Helen Hanft, as Frances Farmer and her mother, in Nick Markovich's *I Died Yesterday*. 4/28-5/1, 5/5-8, 5/12-15, play starts at 9 p.m.; \$16. Then: Rina Yerushalmi's *Goodbye Goodbye* explores the degradations men will endure and give to reach self-fulfillment. Tues.-Sun. at 7; \$6; from 4/29. 74A E. 4th St. (475-7710).

LATIN AMERICAN THEATRE—*Viña*, a trilogy of one-acters, by Chilean author Sergio Vodanovic, about the false values of a decaying society, and the ruthlessness and materialism of today's life styles; directed by Victor Acosta. Fri. & Sat. at 8, Sun. at 6; \$7; thru 5/8. **El Portón**, 508 W. 53rd (362-9747).

MANHATTAN ENSEMBLE—*Peer Gynt*, Fri. & Sat. at 7 and Sun. at 2, in repertory with Strindberg's *Miss Julie*, playing Thurs. & Sun. at 8; \$8; thru 5/15. **Open Gate**, 401 E. 29th (245-3903).

MANHATTAN PUNCH LINE—Trevor Griffiths's play, *The Comedians*, takes a serious look at the nature of stand-up comedy; directed by Munson Hicks. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; \$8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: Vaughn McBride's *Elba*, comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; \$16-\$22; thru 5/1. Upstage: Three one-act plays by Jean-Claude van Itallie; *Bag Lady*, *Sunset Freeway*, and *Final Orders*; all directed by Steven Kent. Tues.-Sun. at 7:30. Sat. & Sun. at 3; \$14-\$18; from 4/26. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Three one-act plays: Ali Wadud's *Tigus*, Douglas Turner Ward's

THEATER

The Redeemer, and Julie Jensen's *Nightline*; all directed by Mr. Ward; thru 5/1. **Theater Four**, 424 W. 55th St. (246-8545).

NUESTRO TEATRO—*El Matrimonio a Traves de los Siglos*, works by Lope de Rueda, Cervantes, and De La Cruz; directed by Pablo Villamar. Fri. & Sat. at 8, Sun. at 3; thru 5/8. **St. John's In the Village**, 224 Waverly Pl. (861-6804).

PAN-ASIAN REPERTORY THEATRE—Shakespeare's *A Midsummer Night's Dream*, set in the early years of China's Chou Dynasty, predominantly in English with passages of Mandarin Chinese; Wed.-Sat. at 7:30, Sat. & Sun. at 3; \$8; thru 5/1. directed by Tisa Chang. **28th St. Playhouse**, 120 W. 28th (255-7293).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza*, Jose Ignacio Cabrujas's *El Dia Que Me Quieras*, and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory; \$7-\$8. Call for times and dates. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The Taming of the Shrew*, directed by Robert Mooney. Evenings at 8, mats. at 2; \$4-\$8; 5/3-28. **West Park Church**, 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder*, *Murder One*, and *Revenge Is Sweet*, Mon.-Sat. at 8, Sun. at 3; \$6. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Henry Fielding's *Rape Upon Rape*, a comedy on political corruption; directed by Anthony Bowles. 4/28-5/22; \$8. 19 Mercer St. (925-2588).

THE THEATRE COMPANY—*The Tragedy of Doctor Faustus*, Christopher Marlowe's story of Man's struggle with the Devil; in repertory with Moliere's *Misanthrope*; and Shakespeare's *Measure for Measure*. Thurs.-Sun.; \$6; thru 5/15. **Theater 22**, 54 W. 22nd (279-9321).

YOUNG PLAYWRIGHTS FESTIVAL—Seven plays and staged readings by authors aged 10 to 18, with casts including Blanche Baker, Christopher Durang, Brendan Murphy, Novella Nelson, and Edward Power. Phone theater for details; thru 5/1. **Circle Repertory**, 99 Seventh Ave. (924-7100).

WEST SIDE REPERTORY—Sheridan's *School for Scandal*, and Schnitzler's *The Affairs of Anatol*; both directed by Andres Castro; both running thru 7/3; \$5. 252 W. 81st (666-3521).

Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AN AMERICAN WOMAN'S MYTHOLOGY—Olga Regouliche's *Calamity Jane*, in repertory with a double bill, Howard O'Brien's *Split Rock* and *Mrs. Edna Double Wirth*, by Jim Milbourne and Myra Bayne. Thru 5/15; \$10. Call theater for specifics. **Wonderhorse**, 83 E. 4th St. (869-3981).

AS YOU LIKE IT—The Shakespeare play, directed by Barbara Vann, with music by David Hollister. Wed.-Sat. at 8; \$5-\$7; thru 5/21. **Medicine Show**, 6 W. 18th St. (255-4991).

THE BEGGAR'S OPERA—An innovative production of John Gay's classic, spoofing popular show business institutions. Thurs.-Sat. at 8; \$4; 4/28-5/14. **Trinity Theater**, 164 W. 100th St. (222-6641).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; \$7.50. Fri. & Sat. at 8:30 & 11; \$10. **Theater**, 351 E. 74th (772-8707).

THE CHILDREN'S CRUSADE—Musical based on actual historical incidents during the year 1212, by Richard Peaslee and Kenneth Cavander; directed by Meridee Stein. Fri. at 7, Sat. & Sun. at 3 & 7; \$6, \$8; thru 4/30. **First Act**, 37 W. 65th (873-6400).

CONFETTI AND ITALIAN ICE—Vito Gentile's play about what all Italians do best: have big weddings; directed by Ron Comenzo; with Regina David, Victor Argo, Andrea Stulman, Andy Yavelow, Julie Lloyd, and Peter Manzione. Thru 5/8. **No Smoking Playhouse**, 354 W. 45th (279-5198).

DEAD FATHERS CLUB—Theater piece, part musical comedy, part drama, performed by five little girls and 15 adults, with music by Jim Farmer, written and directed by Gina Wendkos. Wed.-Sun. at 8; \$8; thru 5/1. **Performing Garage**, 33 Wooster St. (966-3651).

D.C. AL FINE—David Wolman's comedy involving a female string quartet, a gypsy cab driver, and a Caribbean revolutionary. \$7.50. **Gene Frankel Theater**, 36 W. 62nd (666-1923).

DOUBLE BILL—Clay Goss's *Our Sides and Ornette*, directed by Susan Watson. Thurs.-Sat. at 7:30, Sun. at 4; \$6; thru 5/1. **18th St. Playhouse**, 145 W. 18th St. (638-0365).

DOUBLE BILL—Alicia Rambert's *Caribbean Caper* and *Elevator Story*, mainly about two bored housewives on vacation in the islands. Wed.-Sun. at 8; thru 4/30. **Church of the Good Shepherd**, 152 W. 66th (988-9200).

EGYPTOLOGY—Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. From 5/3. **Public/Other Stage**, 425 Lafayette St. (598-7150).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; \$6-\$7.50. **Theater**, 2 Bond St. (473-1472).

FOUR LANES TO JERSEY—Roma Greth's play about a trip across the country by two pipe line welders living their version of the American dream; directed by Jude Schanzer. With James Farkas, Roma Friedman, K. C. Kelly, and Helen Zelon. Thurs.-Sat. at 8, Sun. at 3 (4/25 at 7:30); \$5; thru 5/8. **Marquee Theater**, 2nd floor, 189 Second Ave. (673-6341).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; \$5. **Truck and Warehouse Theater**, 79 E. 4th (254-5060).

GOING ON—Frederick Kirwih's play about four artists making the best of a snowy evening in the Hamptons; directed by Dale Merchant. Thurs.-Sun. at 8; \$8; 4/28-5/22. **Riverwest**, 155 Bank St. (243-0259).

THE GREATEST DAY OF THE CENTURY—Roma Greth's play dealing with three adolescents forced to come to terms with themselves on V-J day, 1945. Sun. & Mon. at 7:30, Sat. at 4; \$5; thru 5/15. **St. Clement's**, 423 W. 46th (246-7278).

A HELL OF A MESS—Eugene Ionesco's comedy takes an off-beat look at the effects of sudden good fortune on a ridiculously average young man; directed by Joann Green. Sun.-Wed. at 8; \$6. **78th St. Theater**, 236 W. 78th (595-0850).

IRREVOCABLY YOURS—*The Letters and Lyrics of Edna St. Vincent Millay*, arranged and performed by Elissa Napolin. 5/1-4 at 8; \$4. **Alvina Krause Theater**, 306 W. 38th (564-3293).

IN TIBER MELTING—Carole Braverman's play about a woman in her early thirties, alone for the first time after an unhappy marriage; directed by Robert Landau. Thurs.-Sat. at 8, Sun. at 3 & 7:30; \$4; thru 5/1. **West End Theater**, 302 W. 91st (929-3567).

THE JEWELER'S SHOP—Karol Wojtyla's (Pope John Paul II's) play deals with the emotions of three couples as they encounter the sacrament of marriage. 4/28-30, 5/5-7, 5/12-14 at 8; 5/1, 8, & 15 at 3; \$4. **Sacred Hearts Repertory**, 307 E. 33rd St. (581-6470).

JULIUS CAESAR—A new production of Shakespeare's tragedy. Tues.-Sat. at 8, Sun. at 3; \$7; 4/26-5/19. **William Redfield Theater**, 354 W. 45th (582-7862).

THE JUNIPER TREE—A tragic household tale, written, directed, and composed by Wendy Kesselman. Tues.-Fri. at 8, Sat. at 2 & 8; thru 5/7. **St. Clement's**, 423 W. 46th (582-1978).

THE KING TRILOGY—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. *Adam King* plays Tues. & Fri. at 8; *The Magician*, Wed. & Sat. at 8, and *I*, Thurs. at 8 and Sun. at 3. **Westbeth Theater**, 151 Bank St. (691-2272).

MY ASTONISHING SELF—The Irish actor Donal Donnelly plays George Bernard Shaw in a return engagement of a voice devised from the writings of Shaw by Michael Voysey. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; \$13-\$18; from 5/3. **Players Theater**, 115 MacDougal St. (254-5076).

LIFE IS A DREAM—John Carroll's modern retelling of Calderon de la Barca's comedy. 4/28-30 at 8; \$5. **Barney Building**, 26-36 Stuyvesant St. (598-7077).

THE LIVING ROOM—John Marley stars in Jack Siegel's play about a middle-aged couple who've changed their lifestyle for cross-country travel in a van. Wed.-Sat. at 8; \$5; from 4/27. **American Theater of Actors**, 314 W. 54th (581-3044).

MARATHON '83—The first wave of six one-act plays, 5/4 through 5/23, and the second wave runs through 6/13. *The Dolphin Position* (Percy Granger), *The Survivalist* (Robert Schenkkan), *Poisoner of the Wells* (Brother Jonathan, O.S.F.), *Postcards* (Carol K. Mack), Wed.-Mon. at 7:30, Sat. and Sun. at 2:30; \$12 for single performances, a marathon pass for \$36. **Ensemble Studio**, 549 W. 52nd (247-4982).

THE MISANTHROPE—Moliere's comedy/drama in a modern adaptation, directed by Walt Witcover. Fri. & Sat. at 8, Sun. at 3; thru 5/1. **St. Peter's Performing Arts Center**, 346 W. 20th (989-7274).

NIGHT MUST FALL—A revival of Emlyn Williams's suspense murder play; directed by Charles Regan. 5/3-7 at 8, 5/8 at 3; \$4. **Nameless Theater**, 125 W. 22nd (242-9768).

OBEDIENCE SCHOOL—Laura Farabough's mixed-media production about an emotional relationship in

a state of distress. Wed.-Sun. at 8, late shows Fri. & Sat. at 10; \$9; 5/4-8, 11-15, 18-22. **Performing Garage**, 33 Wooster St. (966-3651).

OFF THE WALL—(Or, *Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30; \$3; 4th Wall Repertory. **Truck & Warehouse**, 79 E. 4th (254-5060).

THE OXCART—Rene Marques's classic Puerto Rican drama following a family's migration from the island's hills to its cities; directed by Roberto Rodriguez. In English, Wed.-Fri. at 7:30. In Spanish, Sat. & Sun. at 2:30 & 7:30; \$7. **Puerto Rican Traveling Theater**, 304 W. 47th (354-1293).

A PHOENIX TOO FREQUENT—Christopher Fry's comedy; set in ancient Roman times; directed by Lee Minter, starring Mary Ed Porter, Deborah Unger, and Alan Bruun. 4/26, 5/2-4 at 8, 4/27, 28 at 6. **Tyson Studio**, 1026 Sixth Ave. (354-8471).

THE PLAYBOY OF THE WESTERN WORLD—I.M. Synge's play about a youth who "murders" his father and is proclaimed a hero; directed by Elizabeth Tracey. 5/3-7 at 8, 5/4 & 5 at 2; \$3 for adults, \$2 for students, \$1 for senior citizens. **Pope Auditorium**, 113 W. 60th St. (841-5267).

PRE PARADISE, SORRY NOW—Rainer Werner Fassbinder's play about the Moor Murderers, Ian Brady and Myra Hindley, "exposing the society which allows their existence." Directed by Ken Stirling, with an eight-member ensemble which creates more than 90 roles. Thurs.-Mon. at 8:30; thru 5/15. **The Cubiculo**, 414 W. 51st (686-7733).

RICHARD'S CORK LEG—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; \$6; thru April. **Irish Arts Center**, 553 W. 51st (757-3318).

SHE LOVES ME—Musical by Joe Masteroff, Jerry Bock, and Sheldon Harnick; directed by David Gaines. Sat. at 9, Sun. at 3:30; \$6; 4/30-5/22. **Eastside Theater**, 931 First Ave. (486-1431).

SHERLOCK HOLMES EMBATTLES COUNT DRACULA—Fred Fondren's fantasy. Thurs.-Sat. at 8; Sun. at 2; \$6; thru 5/1. **Prometheus Theater**, 239 E. 5th St. (477-8689).

SHE STOOPS TO CONQUER—or *The Mistakes of a Night*, Oliver Goldsmith's 18th-century comedy of a girl forced to disguise herself as a maid to win the heart of a shy youth; directed by Casey Kiziah. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 5/8. **Alvina Krause Theater**, 306 W. 38th (564-3293).

6 RMS RIV VU—Revival of the Bob Randall comedy, directed by Masakatsu Wajima. Wed.-Sat. at 8; FREE; thru 4/30. **Main Theater**, 115 E. 15th (reservations required—475-8676 or 757-6300).

SODOM AND GOMORRAH—A R. Bell's comedy/drama with a biblical theme; directed by Steven Baker. Thurs.-Sun. at 8; \$4. **Dramatic Personae**, 25 E. 4th St. (468-8285).

SOUTH OF AMERICAN BUSINESS—Chris Hauty's comedy of entrepreneurship set in Mexico. Directed by Dan Ziegler. Wed.-Sun. at 8; \$5; thru 5/1. **New Vic Theater**, 219 Second Ave. (674-9414).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; \$6, \$7. **Shandol Theater**, 137 W. 22nd (243-9504).

THREE BY BRECHT—*The Informer*, *The Jewish Wife*, and *The Chalk Cross*; directed by Marion Brasch. 4/29, 30, 5/7, 14, 15, 20, 21 at 7:30; \$5. **Eastside Center**, 931 First Ave. (486-1431).

UNDER MILK WOOD—Revival of Dylan Thomas's poetic drama depicting a day in a Welsh coastal town; directed by Lee Frank. Thurs.-Sat. at 8, Sun. at 3; \$5; 4/28-5/15. **Hartley House Theatre**, 413 W. 46th (787-1073).

THE VENTRILOQUIST—Musical by Ed Garson and Steve Ottinowski, directed by Will Lieberman, about a ventriloquist trying to make it in the Borscht circuit in the 30s. Tues.-Sat. at 8, Sun. at 3; \$8; thru 5/1. **Quaigh Theater**, 108 W. 43rd (221-9088).

WE WON'T PAY! WE WON'T PAY!—Dario Fo's comedy about two working-class families who decide to fight inflation with civil disobedience; directed by Ronny Davis. In Spanish, Fri. & Sat. at 8, Sun. at 5; \$5; thru 5/18. **Teatro 4**, 175 E. 104th (534-4994).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno*, *Final Placement*, and *Chocolate Cake*, written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. **Provincetown Playhouse**, 133 MacDougal St. (777-2571).

WORKING—A musical adapted from Studs Terkel's book of interviews with American workers; directed by Dom Ruggiero. 4/28-30 at 8; \$6. **University Theater**, 35 W. 4th St. (598-3067).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. **New York Magazine** will be happy to advise you.

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

- DELE ALSOP**—Large scale Utah and New England landscapes, thru 5/7. Findlay, 41 E. 57th (486-7660). Mon.-Sat. 10-5.
- RALPH BACERRA**—Ceramic wall paintings, thru 5/14. Portnoy, 56 W. 57th (757-0461).
- JOHN BELLANY**—Mythic expressionistic images, thru 5/7. Esman, 29 W. 57th (421-9490).
- ELIZABETH BLACKADDER/HENRY MOORE**—Flowers and fabulous cats in watercolor/Sculpture, drawings, and prints. 4/27-5/28. Heidenberg, 50 W. 57th (586-3808).
- ALICE DALTON BROWN**—Windows and porches seen through different lights and foliage, 4/30-5/26. Sachs, 29 W. 57th (421-8686).
- STEPHEN BUCKLEY/RICHARD HAMILTON**—Woven canvas, wood, wire covered with painterly patterns/Nine collotype screen prints. 4/26-5/21. Alexander, 20 W. 57th (757-3721).
- OLGA DE AMARAL**—Gold leaf, gesso, and pigment on woven fiber, 4/28-5/24. Modern Master Tapes, 11 E. 57th (838-0412).
- CECILY BARTH FIRESTEIN**—Birthday mono-prints using found objects, collage, 4/25-5/14. Phoenix, 30 W. 57th (245-5095).
- LISA FONSSAGRIVES-PENN**—Bronzes, thru 5/3. Marlborough, 40 W. 57th (541-4900).
- R.C. GORMAN/CHUCK HENNINGSSEN**—Drawings, lithos, sculpture with Navajo themes/Photos. Thru 5/15. Mack, 50 W. 57th (582-3606).
- WILLIAM S. HORTON**—America in paint, thru 5/7. Hammer, 33 W. 57th (644-4400). Mon.-Fri. 9:30-5:30. Sat. 10-5.
- VALERIE JAUDON**—Textural color abstractions, thru 4/30. Janis, 110 W. 57th (586-0110).
- WILLIAM KING**—"Ecstasy," recent sculpture, 4/30-5/27. Dintenfuss, 50 W. 57th (581-2268).
- PAUL KLEE**—Paintings, gouaches, and drawings, thru 4/30. del Re, 41 E. 57th (688-1843).
- ALFRED KUBIN**—Symbolic, dream imagery drawings and paintings with a predilection for the macabre, thru 5/7. Galerie St. Etienne, 24 W. 57th (245-6734).
- ALFRED LESLIE**—Female models at the beach, self-portrait, the artist's children, thru 4/28. Frumkin, 50 W. 57th (757-6655).
- TOMAR LEVINE**—Ritualistic still lifes in oil and egg tempera, thru 4/30. Tatistcheff, 38 E. 57th (888-1599).
- EDMUND D. LEWANDOWSKI**—Precisionist paintings from 1950, works on paper, 1982/Avery, Greene, Benton, Murch. 4/30-5/29. Deutsch, 20 W. 57th (765-4722).
- ALEXANDER LIBERMAN/MICHAEL STEINER**—New collage paintings and abstract sculpture/ Paintings on paper, done in Tuscany. Thru 4/30. Emmerich, 41 E. 57th (752-0124).
- KARL MANN**—Collages using drapery, brushes, pipes, thru 5/14. Arras, 29 W. 57th (421-1177).
- HENRY MOORE/VICTOR WILLING**—Small recent sculpture of reclining females, mothers/Large scale paintings of ambiguous structures made up of wood, plants, feathers. 4/27-6/4. Jacobson, 24 W. 57th (581-8346).
- CAROL MOTHNER/STANLEY WULC**—Flower and fruit still lifes/Still life photos in the manner of the old masters. Thru 5/28. Witkin, 41 E. 57th (355-1461).
- GUNNAR NORRMAN**—Nature and still life in fifty drypoints, thru 4/30. Fitch-Febvre, 5 E. 57th (688-8522).
- ANNETTE OKO**—Recent paintings, thru 5/14. Zarre, 41 E. 57th (752-0498).
- STEPHEN PACE**—Deer Isle, Maine in an abstract expressionist vein, thru 4/28. Sachs, 29 W. 57th (421-8686).
- JACKSON POLLOCK**—Abstractions by this master abstract expressionist, thru 4/27. Parsons, 24 W. 57th (247-7480).

- GREGORIO PRESTOPINO**—Social realism, 4/26-5/21. Midtown, 11 E. 57th (758-1900).
- LEO RABKIN**—Color saturated abstract watercolors and recent boxes, thru 5/12. Pearl, 38 E. 57th (838-6310).
- OSVALDO ROMBERG**—Landscape motifs, thru 4/30. Galleri Bellman, 41 E. 57th (486-7944).
- MARK ROTHKO**—Colorfields from 1949 to 1970, thru 4/30. Pace, 32 E. 57th (421-3292).
- JAN SAWKA**—"Conversation: An Installation"/Day, Hudson, Lewis. Thru 4/28. Deutsch, 20 W. 57th (765-4722).
- ROLPH SCARLETT**—Precisionist drawings and watercolors, 1925 to 1935, abstractions from 1935 to 1945, 4/26-5/14. Washburn, 42 E. 57th (753-0546).
- DAVID SHAPIRO**—Detailed mixed-media drawings, thru 5/14. Getler/Pall, 50 W. 57th (581-2724).
- DAVID SHARPE**—Naïve nudes, 4/28-5/25. Adler, 37 W. 57th (980-9696).
- MURIEL SILBERSTEIN-STORFER**—Mixed-media assemblages, 4/26-5/14. Gallery 84, 30 W. 57th (581-6000).
- ERIC SNELL**—Sculpture, 4/27-5/14. Touchstone, 29 W. 57th (826-6111).
- PAT STEIR**—The Tree/The dance theater project for The Hague by Koolhaas. Thru 5/7. Protetch, 37 W. 57th (838-7436).
- ROBERT TERRY/NANCY WISSEMAN**—WIDRIG—Expressionist cityscapes in vibrating color/Realist landscapes from unusual points of view. Thru 5/4. de Nagy, 29 W. 57th (421-3780).
- COSTAS TSOLIS**—Strips of wood, crumpled paper and oil on paper, thru 4/30. Iolas-Jackson, 52 E. 57th (755-6778).
- MARTY ZELT**—Mixed-media abstract constructions, thru 4/30. Markel, 50 W. 57th (581-1909).

Madison Avenue and Vicinity

- JULIAN BARROW/HARRY SMITH**—An Englishman's view of New York/Furniture in miniature. 4/27-5/27. Coe Kerr, 49 E. 82nd (628-1340).
- GEORG BASELITZ**—A retrospective, 1962 to 1982, thru 5/7. Fourcade, 36 E. 75th (535-3980).
- MICHAEL COHN/STEPHEN DEE EDWARDS**—Hard edged glass constructions/"Sea Forms," in organic blown glass. 4/30-5/21. Heller, 965 Madison (988-7116).
- ROBERT COMBAS**—Paintings, 1983, 4/29-5/21. Castelli, 4 E. 77th (288-3202).
- RICHARD ESTES**—Realist urban landscapes, thru 5/5. Stone, 48 E. 86th (988-6870).
- JOHN GABLE**—Watercolors, thru 5/14. Payson. Weisberg, 822 Madison (249-1666).
- DOUGLAS GORSLINE**—Paintings, thru 5/7. Bodley, 1063 Madison (249-2155).
- RENATO GUTTUSO**—Twenty figurative expressionist paintings and twenty works on paper, thru 5/15. Acquavella, 18 E. 79th (734-6300).
- NIGEL HALL**—Painted aluminum wall sculptures and drawings, 4/26-6/1. Elkon, 1063 Madison (535-3940).
- JOHN HELIKER**—Paintings and drawings, thru 5/14. Kraushaar, 724 Fifth (307-5730).
- HANS HINTERREITER/JOSEF STAUB**—Richly colored canvases from the 30's and the present/Stainless steel sculpture of loops, knots. Thru 5/28. Ericson, 23 E. 74th (737-6155).
- ASGER JORN**—Expressionist works, 4/26-5/28. Lefebvre, 47 E. 77th (744-3384).
- ELSIE KENT**—Soft focus landscapes, 4/26-5/6. Bodley, 1063 Madison (249-2155).
- TSCHANG-YEUL KIM**—Trompe l'oeil canvases of glistening waterdrops, thru 5/7. Staempfli, 47 E. 77th (535-1919).
- ERNST LUDWIG KIRCHNER**—Paintings, works on paper by this major Die Brücke artist, thru 4/30. Borgenicht, 724 Fifth (247-2111).
- MIRO**—Aquatint etchings from the 60's and early 70's, thru 5/21. Rolly-Michaux, 943 Madison (535-1460).
- HENRY MOORE**—Sculpture, watercolors, drawings, thru 5/15. Weintraub, 992 Madison (879-1195).
- ALFRED J. MUNNINGS**—105 paintings and 20 watercolors dealing with horses and racing, 4/28-6/3. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.
- LUIS QUIROS**—Clowns, dragon ladies, vengeful women, thru 5/14. Felicie, 141 E. 56th (752-7567).

- PAUL RESIKA**—Massachusetts and Mexico, thru 5/14. Graham, 1014 Madison (535-5767).
- EDWINA SANDYS**—Silhouettes in marble, 4/26-5/7. Sindin, 1035 Madison (288-7902).
- WILLIAM SCOTT**—Still life series in paint and gouache, 4/26-5/28. Gimpel Weitzenhoffer, 1041 Madison (628-1897).
- AARON SHIKLER**—Realist studies in small scale, thru 4/30. Davis & Langdale, 745 Madison (861-2811).
- STANLEY SPENCER** (1891-1959)—Visionary scenes of a "village in heaven," thru 5/28. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.
- BETTY TOMKINS**—Animals using the repetition of words to create the form, 4/26-5/28. Steinbaum, 903 Madison (734-3373).
- TOULOUSE-LAUTREC**—Posters, thru 4/28. Isselbacher, 41 E. 78th (472-1766).
- CY TWOMBLY**—Paintings, thru 5/27. Mazoh, 13 E. 76th (737-2203).

SoHo

- STEPHEN ANTONAKOS**—New neon works, thru 5/28. Bonnier, 420 W. Broadway (334-8414).
- JEAN BALES/KING KUKA**—Miniatures of Native American Indian ceremonies/Mythical watercolors of the Blackfeet. 5/1-31. Twenty Six Horses, 484 Broome (925-6346).
- JANET BRAUN-REINITZ/MARJORIE SHAW KUBACH**—Fire zones in paint on paper/Large watercolor still lifes. 4/26-5/15. Pleiades, 164 Mercer (226-9093).
- JAMES BROWN/BRETT DE PALMA**—Elemental expressionistic masks in oil, enamel and pencil on canvas/Dream scenes using shocking color in acrylic and collage. Thru 5/7. Shafrazi, 163 Mercer (925-8732).
- MICHAEL CHELMINSKI**—Serene landscapes, thru 5/2. Blue Mountain, 121 Wooster (226-9402).
- FRANCESCO CLEMENTE**—Recent works/Large figurative oils. Thru 4/30. Sperone Westwater, 142 Greene (431-3685)/Boone, 420 W. Broadway (966-2114).
- JEAN COCTEAU**—Drawings, pastels, jewelry designs, thru 5/1. Jack, 138 Prince (966-4235).
- DIANE FITZGERALD**—Abstract drawings using oil stick, pencil, thru 5/12. Eno, 101 Wooster (226-5342).
- STEVE GIANAKOS**—New drawings and paintings. Thru 5/11. Gladstone, 152 Wooster (505-8690).
- GILBERT AND GEORGE**—"Modern Faith," thru 5/1. Sonnabend, 420 W. Broadway (966-6160).
- PAT GOLDSTEIN/CYNTHIA MAILMAN**—Abstract silk screens inspired by highways/Vistas and daylight on the desert. Thru 5/11. Soho 20, 469 Broome (226-4167).
- SHALOM GOREWITZ/MARK SWARTZ**—Video-tapes/Recent paintings and drawings. Thru 5/7. Semaphore, 462 W. Broadway (228-7990).
- HANS HAACKE**—An installation dealing with nuclear arms and the President, 4/30-5/21. Weber, 142 Greene (966-6115).
- BRYAN HUNT**—Recent sculpture, thru 5/14. BlumHelman, 112 Greene (245-2888), and 20 W. 57th.
- ANN MARGETSON/SANDRA ORLOVSKY**—Ink and chalk modern myths/Nature in cloth. Thru 5/5. Ward-Nasse, 178 Prince (925-6951).
- BARBARA SPILLER**—Imagery from flowing water in long vertical canvases, 4/26-5/15. Atlantic, 458 W. Broadway (228-0944).
- ROBERT STACKHOUSE**—Watercolors, drawings, sculpture attuned to landscape, thru 5/7. Hutchinson, 138 Greene (966-3066).
- JACK TWORKOV**—Painterly geometry in "Alternatives," "Indian Red" and works on paper, thru 5/11. Hoffman, 429 W. Broadway (966-6676).
- WALTER WEISSMAN**—Structures and shelters, an architectural installation, 4/26-5/15. 14 Sculptors, 164 Mercer (966-5790).
- LYNTON WELLS**—Landscapes, some with painted fields impacted onto photos, thru 5/7. Solomon, 392 W. Broadway (923-1900).
- MARK WILENSKY**—Black ink on paper, thru 5/8. Pindar, 127 Greene (533-4881).

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ART

Other

FRANCESCA ALEXANDER (1837-1917)—Delicate, refined pen and ink drawings of Roadside Songs of Tuscany, thru 4/30. Alan, 1568 Second (744-4070).

DIKE BLAIR/MILO REICE—Textural abstractions/Narrative frescoes in chapel form dedicated to Raphael. Thru 5/21. Di Felice, 295 Lafayette (334-8192).

ROBERT CHOTINER/BIBI LENCEK—American roads/Six foot oil pastel drawings of realistic images on separate bands of color. 4/26-5/15. Noho, 542 LaGuardia Pl. (473-9619).

MARK DI SUVERO—Large sculpture including "swinging beds," thru 5/7. Oil & Steel, 157 Chambers (964-1567).

LORETTA DUNKELMAN—New paintings, 4/26-5/14. A.I.R., 63 Crosby (966-0799).

STEVE KENNY—Superrealist images, 4/27-5/29. Segal, 339 Columbus at 76th (724-7244).

HELY LIMA—Recent figurative constructions of New York City, thru 5/15. Zoma, 327 Columbus (595-0500).

RICARDO REGAZZONI/FRANK YOUNG—Columns/Sculptural abstractions using wax and oils. Thru 4/30. Protetch McNeil, 214 Lafayette (226-8957).

CARRIE SCHOENFELD/PATRICIA PICKMAN—The human form in socio-political situations/Plaster figures. 4/28-5/31. Pietrasanta, 121 E. 24th (254-5610).

JEANETTE PASIN SLOAN—Large bold still lifes, thru 5/7. Einstein, 243 E. 82nd (628-8782).

JOHN SLOAN—130 etchings by this founding member of The Ash Can School. 4/26-5/22. Ryan, 452 Columbus Avenue (799-2304).

GROUP SHOWS

57th Street

KENNEDY—40 W. 57th (541-9600). "The American Tradition of Realism: Paintings and Sculpture of the 20th Century," thru 5/7.

MARLBOROUGH—40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5. Paintings and sculpture by Contemporary British artists, thru 5/3.

Madison Avenue and Vicinity

BERNSTEIN—33 E. 74th (288-3002). Post Impressionist and cubist works by Gleizes, Lhote, Serusier, Vuillard, thru 5/31.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

COLNAGHI—26 E. 80th (772-2266). 15th and 16th century Netherlands paintings, thru 5/14/18th century French drawings, thru 5/26. Mon.-Fri. 10-6, Sat. 11-5.

FACADE—741 Madison (744-4997). 17th and 18th century engravings of French gardens plus recent photos of those gardens by Lennard, thru 4/30.

FORUM—1018 Madison (772-7666). Robb's series of "Apollo and Daphne in Umbria," drawings by de Francia and Newbolt, 4/26-5/14.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27. 19th and 20th century British paintings, watercolors, drawings, plus contemporary pottery from Britain, 4/26-5/14.

LABOETIE—9 E. 82nd (535-4865). Balla, Balhaus, Braque, Gris, Kandinsky, thru 5/30.

MARBELLA—28 E. 72nd (288-7809). The New York scene by Flagg, Hallowell, Goetz, thru 5/14.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. British printmakers from the 16th century to now, 4/26-5/28.

NOORTMAN & BROD—1020 Madison (772-3370). 18th and 19th century British paintings, thru 5/27.

PORTRAITS, INC.—985 Park (879-5560). Mon.-Sat. 10-6. British sporting art from 1750-1950, 4/27-5/13.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, thru 4/30.

SALANDER-O'REILLY—22 E. 80th (879-6606). Avery, Bonnard, Degas, Vuillard from the Rose Art Museum, Brandeis University, thru 4/30.

SCHILLAY & REHS—305 E. 63rd (355-5710). Mon.-Fri. 9-5:30, Sat. 10-1. 19th and early 20th century British oils, thru 5/17.

SCHLESINGER - BOISANTE—822 Madison (734-3600). Mon.-Sat. 10-6. Americans of the 30's and 40's Burkhardt, Ferren, Graves, Salemm, Tanning, Tworokov, thru 4/30.

SEAGRAM & SONS—375 Park (572-7379). Mon. 9:30-4:30. Interiors by Adams, Artschwa Meyerowitz, Tice, thru 5/26.

STEBEN GLASS—Fifth at 56th (708-5480). M. Sat. 9:30-5:30. 18th century diamond stipple engraving on crystal glasses, thru 5/14.

ZABRISKIE—724 Fifth (307-7430). Sculpture of the 40's and 50's by Ferber, Hare, Lipton, Zogba 4/26-5/23.

Soho

ARBITRAGE—99 Spring (334-9755). Sat., Sun. 1. Cityscapes by Bazelon, oil pastels by Hjelle, architectural paintings by Nogano, thru 5/1.

ART AND DESIGN—152 Wooster (777-4207). Artists including Peleg, Wolf, thru 5/15.

BROMM—90 W. Broadway (732-6196). Paintings Disler, Immendorf, Julian, Pozzi, Young, Zimmer, thru 4/30.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Ke King, thru 4/30.

CENTER FOR BOOK ARTS—15 Bleek (460-9768). Artist made books from Britain, thru 27.

DRAWING CENTER—137 Greene (982-526). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from T. Royal Institute of British Architects including masterpieces of English, French, Italian, American and Indian architectural drawings, thru 7/30.

GALERIE NAIFS ET PRIMITIFS—172 Prin (925-0918). Tues.-Sun. 12-8 p.m. Naive gardens, thru 5/15.

HELLER—71 Greene (966-5948). Wed.-Sun. 11. Three generations of studio art glass by the Littleton thru 5/1.

JORDAN-VOLPE—457 W. Broadway (533-390). The later years of Rookwood pottery, 1915 to 195 thru 5/14.

KNOWLTON—153 Mercer (794-9700). African Basquiat, Boisrond, Christo, Haring, Longo, Sall Samaras, thru 5/7.

ROSENBERG—115 Wooster (431-4838). Tues.-Sat. 1-6. Abstractions by Brown, Mosset, Strautman thru 5/14.

SOHO BUILDING—110 Greene (825-9405). Eight British painters in the 80's, 4/30-5/28.

THORP—419 W. Broadway (431-6880). Fischl, Ki Lees, True, thru 5/7.

VISUAL ARTS—137 Wooster (598-0221). Painting by Fraser, Loreto, Riley, and Wang plus sensu photos by Della Serra, thru 5/22.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-Somalia in word and image, thru 8/12.

ARTISTS' SPACE—105 Hudson (226-3970). Five individual installations, thru 5/7.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. Screen prints, drawings, paintings by members of the English Retiographic Society, 4/27-5/27.

CITY—2 Columbus Circle (974-1150). New Scottish prints, thru 5/13.

FRANKLIN FURNACE—112 Franklin (925-4671). British soundworks and a window installation, "Maple," by Peterson, thru 5/14/Multiples by Lati American artist, thru 6/25.

GALLERY 1199—Martin Luther King Jr. Labor Center, 310 W. 43rd (582-1890). The urban environment during the Depression years by Benton, Evergood Marsh, Neel, Shahn, Soyers, thru 5/14.

GLASSMASTERS GUILD—621 Avenue of Americas (924-2868). Stained glass by four, thru 5/17.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian Micronesian collections, thru 4/30.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5 Fri. til 7:30. "Kanban," shop signs of Japan from the 17th to the early 20th century, thru 6/12.

JONATHAN POOLE-RICHARD WILLS—10 Franklin (334-9220). British and European sculpture thru 5/5.

MALL AT CUNY—33 W. 42nd (790-4331). Library Mon.-Thurs. 9-8 p.m., Fri. 9-5. Sports by King, Neiman, Peak, thru 5/13.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Drawings, sculpture and installations by Sonnier, ter special project rooms and weekend performances thru 6/5.

SPACED—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

Photography

- DOUARD BOUBAT**—Figures seen from the back, thru 5/10. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.
- ASTELLI**—43 W. 61st (245-0673). 3-D photos by painters, sculptors, thru 5/4.
- OHN DETWILER**—Natural abstracts, 5/1-31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.
- DAVID FINN**—Henry Moore's "Large Two Forms," thru 4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.
- OTO**—492 Broome (925-5612). Wed.-Sat. 1-6. Four Englishmen, King, Ray-Jones, Salway, and Walker, thru 5/28.
- IAN GROOVER**—Morocco, New York City, Brooklyn and still lifes done within the year, thru 4/30. Wolf, 30 W. 57th (586-8432).
- INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Wartime Britain, landscapes, portraits by Brandt, pictorial cityscapes of London and New York, 1909-1910 by Coburn, thru 5/8/Portraits of contemporary Britons by Schwartz, thru 5/29.
- PEGGY JARRELL KAPLAN**—Portraits of choreographers, thru 5/22. Dance Theatre Workshop, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.
- GILLES LARRAIN**—Portraits of Arman, Berensen, Castelli, Colette, thru 5/20. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.
- NEIKRUG**—224 E. 68th (288-7741). Wed.-Sat. 1-6. British photographers Brandt, Hopkins, Parr, others, thru 5/7.
- PHOTOCOLLECT**—740 West End Avenue (222-7381). Talbot, Carroll, Muybridge, Evans, Adams, Sudek, thru 4/30.
- PRAKAPAS**—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Rengier-Patzsch, Sander, thru 6/3.
- LILLO RAYMOND**—Ordinary objects and interiors, thru 5/20. Pfeiffer, 825 Madison (737-2055).
- URBAN CENTER**—457 Madison (935-3960). Mon.-Sat. 10-5. The Brooklyn Bridge by seven contemporaries, thru 5/21.
- ZANGAKI**—Ethnographic Egypt around 1880, thru 5/19. 80 Papers, 80 Thompson (966-1491).

Museums

- AMERICAN CRAFT MUSEUM**—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 6/5. New Departures in British Jewelry; thru 6/5. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning: Historical and Contemporary Perspectives; thru 5/13.
- AMERICAN MUSEUM OF NATURAL HISTORY**, CPW at 79th St. (873-1300). 10-5:45; Wed.-Fri.-Sun. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Arthur Ross Hall of Meteorites. Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. Deep Ocean Photography; thru 5/15. New Frontier of Life; thru 5/15. Warhol's Animals: Species at Risk; thru 5/8. Victorian Natural History Bindings and Illustrations. A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; 4/26-7/8.
- ASIA SOCIETY**—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; 5/5-7/31.
- BROOKLYN MUSEUM**, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood. The Great East River Bridge: 1883-1983; thru 6/19. Painting the Chinese Dream: Chinese Art 30 Years After The Revolution; thru 5/5.
- COOPER-HEWITT MUSEUM**, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; free Tues. after 5. Designed for Theater; thru 5/1. Carnegie Mansion "Embellishments"; thru 5/1. Fabergé: Jeweler to Royalty; thru 7/10. Canes and Walking Sticks; thru 7/24.
- FIRE MUSEUM**—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.
- FRAUNCES TAVERN MUSEUM**—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washington, etc. Taverns: For the Entertainment of Friends and Strangers; thru 6/10.
- FRICK COLLECTION**, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students & seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.
- GUGGENHEIM MUSEUM**, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8. Modern Masters. Julio González: A Retrospective; thru 5/8. Recent Acquisitions: Works on Paper; thru 5/15. Aspects of British Art from The Solomon R. Guggenheim Museum Collection; thru 5/8.
- HECKSCHER MUSEUM**—Prime Ave., Huntington, L.I. (516-331-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. Contemporary Clay Sculpture: Works by Judy Moenlis and Selections from The Daniel Jacobs Collection.
- INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$5, seniors \$4, children \$2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.
- JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2; children \$1; seniors suggested donation. Israel in Antiquity. A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. Frank Stella: Polish Wooden Synagogue Constructions from the 1970's; thru 5/1. Recent Acquisitions: 1979-1982; thru 5/15. The Holocaust: Sculpture by George Segal; thru 5/15.
- METROPOLITAN MUSEUM OF ART**, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. André Meyer Galleries for 19th-century art. Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. The Michael C. Rockefeller Wing: Primitive Art. Sculpture: New Acquisitions. Works of Art in Glass. The Celestial Pen: Islamic Calligraphy; thru 7/3. Installation of the Pulpit by Karl Bitter. The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. La Belle Époque; thru 9/4. The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. The Vatican Collections: The Papacy and Art; thru 6/12. Advertising America: American Posters from the 1890's to the 1920's; thru 5/22. Color and Shape in American Indian Art; thru 7/3. Constable's England; thru 9/4. Working America: Industrial Imagery in American Prints, 1900-1940; thru 5/22. Islamic Jewelry; thru 7/3. Architecture of the Vatican; 4/26-6/5. Raphael in Prints; 4/26-6/5.
- PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.
- EL MUSEO DEL BARRIO**, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Eloy Balcas: Faces and Figures, A Retrospective. Marcos Kalisch: 30 Pictures. José Carrero: Obsession with a Laughing Mask. Adalberto Maldonado: Portraits; The Puerto Rican Series. Thru 5/1.
- MUSEUM OF AMERICAN FOLK ART**—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.
- MUSEUM OF THE AMERICAN INDIAN**, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern. So The Spirit Flows; thru June '83. Arctic Art: Eskimo Ivory; thru 5/1.
- MUSEUM OF THE BOROUGH OF BROOKLYN AT BROOKLYN COLLEGE**—2147 Boylan Hall, Bedford Ave. (780-5152). Mon.-Wed. 11:30-5, Thurs. 11:30-8, Sat.-Sun. noon-4. Crossing Brooklyn Ferry: The River and the Bridge; thru 5/10.
- MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. \$3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.
- MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. The House of

Worth: The Gilded Age in New York 1860-1918; thru 9/5. Currier & Ives, Sail and Steam; thru 5/1. British New York: 1664-1783; thru 11/27. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.75; children & seniors \$1.50. In Perspective, permanent exhibition on development of holography from 1947. Contemporary Portrait Gallery. Light Years; thru Dec. Contemporary Art Holography.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. Prints from Blocks: Gauguin to Now; thru 5/15. Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. Paintings from the Royal Academy: Two Centuries of British Art; 4/29-6/15.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Outside New York: Seattle; thru 6/1.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5. The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Seasons; thru 4/30. Rambler's: Literary Travels at Home and Abroad; thru Sept. FDR: The First 100 Days; thru 6/1. Library at Lincoln Center, 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. Painted Light; thru 7/3. The World of Japanese Theater; thru 5/15. The Gateway Series: Recent Sculpture by Gloria Kisch; thru 5/27.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. \$1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26. Lost Architecture of Kiev; thru fall '83. Ukrainian Folk Costumes.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. Calder's Circus. 1983 Biennial Exhibition; thru 5/22. Midtown at Philip Morris, 42nd at Park Ave. 20th Century Sculpture: Process and Presence; thru 5/11.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825). Tues.-Thurs. 11-5, Sun. noon-6. \$1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June. New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/30 at 10: French and Continental Furniture. On view from 4/23. East, 219 E. 67th St. (570-4141). 4/26 at 10: Oriental Rugs. On view from 4/22.

DOYLE—175 E. 87th St. (427-2730). 4/27 at 10: American and Continental Furniture and Decorations: Including paintings, silver, porcelain, and rugs. On view from 4/23.

PHILLIPS—406 E. 79th St. (570-4830). 4/26 at 1: Antique and Modern Jewelry and Watches. On view from 4/23. 4/30 at 11: Old Master and Modern Prints with Books. On view from 4/27.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5, 4/26, 27 at 10:15 & 2: Sotheby's Arcade Auctions: Paperweights, Tribal Art, & Paintings. On view from 4/21. 4/26 at 2: Fine Printed Manuscript Americana. On view from 4/16. 4/29 at 10:15 & 2, 4/30 at 10:15: American Indian, African, and Oceanic Art. On view from 4/23. 4/29 at 2, 4/30 at 10:15 & 2: Barbara Johnson Whaling Collection Part III. On view from 4/23. 4/30 at 2: Fine Oriental Rugs and Carpets. On view from 4/23.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, April 25

AMERICAN COMPOSERS ORCHESTRA, Michael Tilson Thomas conductor; soprano Phyllis Bryn-Julson, violist Jesse Levine. Premieres of works by Street, Krenak, Adams, Feldman, Del Tredici. Alice Tully Hall at 8. \$5-\$9.

ORPHEUS CHAMBER ENSEMBLE, with oboist Heinz Holliger. Haydn, Bach, Strauss, Tchaikovsky. Carnegie Hall at 8. \$6.50.

POLLY FERMAN, pianist (solo-recital debut). Villa-Lobos, Ginastera, Bloch, premieres by Uruguayan composers. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. \$7.

ARS MUSICA, conductor Lyndon Lawless. Malcolm Bilson's "On Original Instruments," Bach's complete Brandenburg Concerti. Merkin Concert Hall at 8. \$8.

NOTA BENE—Contemporary music group plays works by Bellino, Edwards, LeComt, Solone, Tcimpidis. Carnegie Recital Hall at 8. \$7.

BONNIE THRON, cellist/CHRISTINE DIWYK, pianist. Rachmaninoff's Sonata in g, Op. 19. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MANHATTAN CONTEMPORARY ENSEMBLE—Tanenbaum (N.Y. premiere), Wuorinen, Mamlok, Babbitt. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JIMMY PAULIN, organist. Light classics. Citicorp Market at 6. Free.

Tuesday, April 26

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Schoenberg's *Gurrelieder*. Avery Fisher Hall at 7:30. \$6-\$22.

NEW WORLD STRING QUARTET—Mozart's Quartet in F, K. 590; Ben Johnston's String Quartet No. 6 (N.Y. premiere); Wolf's Italian Serenade; Brahms's Quartet in c, Op. 51, No. 1. Alice Tully Hall at 8. \$6.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven's Variations on Muller's "Ich bin der Schneider Kakadu," Op. 121a; the "Ghost" and the "Archduke" Trios. 92nd Street Y at 8. \$8.50-\$10.50.

GUIDERI TRIO—Music of Telemann, Boismortier, Bach, Dvorak. Merkin Concert Hall at 2. \$4.50.

STEPHANIE JUTT, flutist. "Vientos del Pueblo"—an evening of folk songs by classical composers, including Bartók, Copland, Jara, Ravel, Falla, Jolivet. Merkin Concert Hall at 8. \$7.50.

AURORA STRING QUARTET—(N.Y. debut). Beethoven, Ginastera, Schubert. Carnegie Recital Hall at 8. \$7.

MIKE WESTBROOK—Settings of William Blake for voices and jazz group. St. Peter's Church, Lexington Ave. at 54th St., at 9. \$6.

DICK HYMAN, jazz organist-composer. Citicorp Center Market at 6. Free.

BORAH BERGMAN, pianist-composer. DTW's Besie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. \$5.

NEW YORK BACH ENSEMBLE—Chamber music by J.S. Bach and J.C. Bach, with mezzo-soprano Katherine Benfer. St. Joseph's Church, 371 Sixth Ave., at Washington Pl., at 8. \$6.

LATIN JAZZ—Junior Vega and his orchestra, with Paquito d'Rivera, Claudio Roditi, others. Symphony Space at 8. \$8.50.

MANNES CHORUS, Amy Kaiser director. English madrigals, works by Brahms, Talma, Stravinsky. Central Presbyterian Church, Park Ave. and 64th St., at 8. Free.

ALEXANDER SHINN, pianist. Music of Bach, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

KLEZMER MEETS JAZZ—A sextet of musicians. Jewish Museum, 1109 Fifth Ave. (860-1888), at 7. \$6.

BARBARA SUHRSTEDT/GERHARDT SUHRSTEDT, piano duettists. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), 8. \$6.

ODYSSEY CHAMBER PLAYERS—Premiere of Charles Dodge's *Distribution, Redistribution*. Brooklyn Music School, 126 St. Felix St. (638-5660), at 8. \$6.50.

OLIVER LAKE AND JUMP UP!—Reggae music. James United Methodist Church, 174 Reid Ave., Brooklyn (473-1175), at 7. Free.

Wednesday, April 27

SAN FRANCISCO SYMPHONY ORCHESTRA, Edo de Waart conductor; pianist Alicia de Larrocha. Haydn's Symphony No. 98 in B-flat; Píckler's Symphony (N.Y. premiere); Rachmaninoff's Piano Concerto No. 2. Carnegie Hall at 8. \$10-\$17.50.

KALICHSTEIN-LAREDO-ROBINSON TRIO—See 4/26.

BAROQUE INVENTION, with harpsichordist Lionel Party. Bach, Vivaldi, Satie, Rameau. Merkin Concert Hall at 8. \$8.

CANTABILE Vocal group from Britain. Mozart, Rossini, and pop music. Carnegie Recital Hall at 8. \$8.50.

RICCARDO DI PILLA, tenor. Operatic arias, other songs. Alice Tully Hall at 8. \$12.50.

JIMMY PAULIN—See 4/25.

SAUL GROPMAN, guitarist. Cami Hall, 165 W. 57th St. at 8. \$5.

LINDEN WOODWIND QUARTET—Works by Haydn, Mozart, Verdi, Joplin. Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

DONALD COLLUP, baritone. Works include a premiere by Rorem. Town Hall at 6. \$3.

JULIE JORDAN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 12:30. Free.

COSMOPOLITAN CHAMBER ORCHESTRA—With conductor Brad Keimach; soprano Wendy Hill; flutist Alan Cox. Works by Bach, Mozart. Ethical Culture Society, 2 W. 64th St., at 8. Free.

LAURA HAMILTON, violinist. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

DIANE MOORE, violinist/DAVID LOFTON, pianist. Locatelli, Schubert, Franck. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), 7. \$6.

JONATHAN ADLER, bassoonist/DANIEL OLSON, clarinetist. "ZauberMusik." Beethoven, Poulenc, Tausch, Osborne, Joplin. St. Ann, Clinton and Montague Sts., Brooklyn, at 12:30. \$2.

Thursday, April 28

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Horacio Gutierrez. Schubert's "Unfinished" Symphony; Schoenberg's Variations for Orchestra; Chopin's Piano Concerto No. 2. Avery Fisher Hall at 8. \$6-\$22. Note: open rehearsal of this program, Thurs. only at 9:45 a.m.; \$3.

GUARNERI QUARTET—Alice Tully Hall at 8. S out.

SAN FRANCISCO SYMPHONY ORCHESTRA, Edo de Waart conductor; pianist Alicia de Larrocha. Mozart's Piano Concerto, K. 595, in B flat; Bruckner Symphony No. 4, "Romantic." Carnegie Hall at \$10-\$17.50.

MUSIC FROM MARLBORO—Mozart's Divertimento No. 11 in D; Hindemith's String Trio No. Op. 34; Beethoven's Sextet in E flat, Op. 81b. Metropolitan Museum at 8. \$8.

VIKTOR FRIEDMAN, pianist. Bach-Busoni, Schumann, Rachmaninoff, Ravel, Polin (N.Y. premiere). 92nd Street Y at 8. \$7-\$10.

CHARLES LIBOVE, violinist/NINA LUGOVO, pianist. Works by Enriquez, Villa-Lobos, Revueltas. Beethoven. Merkin Concert Hall at 8. \$5.

DA CAPO CHAMBER PLAYERS—"Recently Romantic." Stern, Stock, Tower, Wuorinen, Trombl Wyner. Carnegie Recital Hall at 8. \$6.

JANE JARVIS, jazz organist. Citicorp Market at 6. Free.

CUNY COMPOSERS IN CONCERT—Graduate Center, 3rd floor studio, 33 W. 42nd St., at 8. Free.

ROBERT VARTKIS KINOIAN, guitarist. Diabelli Barrios, Albeniz. Spanish Institute, 684 Park Ave. 68th St. (691-8620), at 8. Contribution.

COMPOSERS STRING QUARTET—America Heritage Music Festival: "The Recent Past." Music Barber, Ives, Cowell, Copland, Gutche. New York Historical Society, C.P.W. at 77th St. (873-3400), 8. Free.

CHRISTOPH ALBRECHT, organist, from Berlin. Music of Homilius, Albrecht, Bach. St. Paul's Chapel. Broadway and Fulton St., at 12:10. Free.

BETTY ANN MILLER, pianist. Music of Janacek. Beethoven, Kirchner, Schubert. Church of St. Paul and St. Andrew, West End Ave. at 86th St., at 8. Free.

EARL WILD, pianist. Manhattan School of Music. Broadway and 122nd St. (749-2802), at 4. \$4.

BARGEMUSIC RESIDENT MUSICIANS—Mozart's Oboe Quartet in D; Bach's Sonata No. 1 in g for Violin; Britten's Oboe Quartet. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$6.

Friday, April 29

INDIANAPOLIS SYMPHONY ORCHESTRA, John Nelson conductor; pianist Jean-Philippe Colard. Rachmaninoff's Piano Concerto No. 1; Mahler Symphony No. 6. Carnegie Hall at 8. \$6-\$12.50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; cellist Yo-Yo Ma, flutist Thomas Nyfenge Herbert's Serenade for Strings, Op. 12; Schumann Cello Concerto in a, Op. 129; Kennan's *Night Soliloquy* for Flute, Harp, and Strings; Haydn's Symphony No. 101; Hanson's Serenade. Avery Fisher Hall at 8. \$7-\$14.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Horacio Gutierrez. Debussy's *Prelude to the Afternoon of a Faun*; Chopin's Piano Concerto No. 2; Tchaikovsky's Fourth Symphony. Avery Fisher Hall at 2. \$6-\$22.

THE CONSORT OF MUSICKE—Music of Wilsor Laues, Ferrabosco, Johnson, Purcell. Metropolitan Museum at 8. \$8.

HARRIS BECKER, guitarist-lutenist. Mangore, Garrett, Bach, Dowland, Holborne, da Milano, Cutting Rovic, Albeniz. Carnegie Recital Hall at 8. \$7.

BOB JAMES/JOHN LUCIEN—Beacon, 74th St. and Broadway (874-1717), at 8. \$14.50, \$16.50.

SPACE/LEO SMITH'S NEW DALTA AHKRI—Jazz. Public Theater, 425 Lafayette St. (598-7150), at 11:30 p.m. \$7.50.

JUILLARD STUDENT CONCERT—Chamber music by Bach, Brahms, Schoenberg. Alice Tully Hall at 8. Free.

MANHATTAN PHILHARMONIA, David Gilbert conductor; pianist Martin Söderberg. Schubert's "Unfinished Symphony"; Rachmaninoff's Piano Concerto No. 3. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ALI JIHAD RACY & SIMON SHAHEEN—Classical Arabic music. Alternative Museum, 17 White St. (966-4444), at 8. \$7.

Z'EV—Experimental percussion. The Kitchen, 484 Broome St. (925-3615), at 8:30. \$5.

JIMMY PAULIN—See 4/25.

THE SOLDIER'S FANCY Women in music

USIC & DANCE

perform folk songs about women in history, as a benefit "for women in need." P.S. 41, 116 W. 11th St. 107-7997, at 7:45. \$7.

AN LANSING, vocalist. Lincoln Center Library at 4. Free.

AN KINGSLEY, pianist. Chopin program. Brooklyn Conservatory of Music, Queensboro Branch, 40-26 Franklin Ave. at Kissena Blvd. (461-8910), at 8. \$4.

Saturday, April 30

EW YORK CHORAL SOCIETY, Robert DeCormier conductor; soprano Jane Thorngren, mezzo-soprano Shirley Close, bass-baritone David Evitts, tenor Douglas Perry. Kodaly's *Missa Brevis*, Haydn's *Harmoniemesse*, Levi's *Mark Twain Suite* (world premiere). Carnegie Hall at 8. \$5-\$13.

CHAMBER SYMPHONY—92nd Street Y at 8. \$12.50, \$14. See 4/29 for program.

ONTEVERDI CHOIR/ENGLISH BAROQUE SOLOISTS, John Eliot Gardiner conductor. Handel's *Israel in Egypt*. Alice Tully Hall at 8. \$7.50-\$15.

EW YORK PHILHARMONIC—See 4/28.

CONCORDIA CHOIR—Alice Tully Hall at 3. \$4, \$5.

ETROPOLITAN SINGERS/THE GREEK CHORAL SOCIETY, Dino Anagnost conductor. With members of the Little Orchestra Society; soprano Sheryl King-Lazzarotti, mezzo-soprano Cynthia Rose, Mozart's *Vesperae solennes de confessore*, K. 339; Bach's *Christ lag in Todesbanden*. Holy Trinity Cathedral, 319 E. 74th St. (757-5496), at 7. \$6-\$25.

PUSI—Contemporary American music. Merkin Concert Hall at 9. \$6.

ARTEN SAMETH, baritone, with pianist David Garvey. Songs by Schumann, Ravel, Ibert, Rorem, Haydn, Thomson, Lully, Satie, others. Carnegie Recital Hall at 8:30. \$8.

SHA BHOSLE & PARTY—Indian music. Madison Square Garden at 7:30. \$15-\$50.

EE ERWIN, organist. Citicorp Market at 8. Free.

PACE/LEO SMITH—See 4/29.

EV—See 4/29.

GIULLARI DI PIAZZA—Italian folk music. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

OWNTOWN CHAMBER PLAYERS, guest artists Peter Maxwell Davies, Preston Trombly, conductor; pianist Mimi Stern-Wolfe. Jazz "influences" on classical music. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. \$5.

ON BRIO ENSEMBLE—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

EW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara director. Bach, Vivaldi, Michael Rosenzweig (U.S. premiere), St. Paul's Chapel, Columbia, Broadway and 116th St., at 3:30. \$7.

MILY CORBATO, pianist. Lincoln Center Library at 2:30. Free.

EVIN CARLSON, tenor. Schubert, Beethoven, Fauré, Scandinavian composers. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. \$5.

LAVERLY CONSORT, Michael Jaffee directing. "Italia Mia," music of the late Renaissance. BAM at 8:30. \$7.

UEENS PHILHARMONIC, JoAnn Falletta conductor. Beethoven, Stravinsky. Forest Hills H.S., 67-01 110th St., Queens (229-0863), at 8. \$4.

Sunday, May 1

AMERICAN SYMPHONY ORCHESTRA, Moshe Atzmon conductor; pianist Rita Boubouldi. Weber's *Oberon Overture*; Rorem's *Piano Concerto in Six Movements*; Ravel's *Mother Goose Suite*, and *Bohème*. Carnegie Hall at 3. \$6-\$12.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest is pianist-composer Lukas Foss. Brahms, Mozart, Foss (N.Y. premiere), Beethoven. Alice Tully Hall at 5. \$12.

STHER FUERTE-WAJMAN, pianist. Alice Tully Hall at 8.

MIHAELA MARTIN, violinist (N.Y. debut), with pianist Pavel Ostrovsky. Leclair, Beethoven, Schubert, Stravinsky. Carnegie Hall at 8. \$4.50-\$10.

CHAMBER SYMPHONY—At 3. See 4/29. \$12.50-\$14.

ORPHEUS CHAMBER ORCHESTRA—Haydn's *Symphony No. 6*; Bach's *Concerto in A for Oboe d'Amore*; Strauss's *Serenade for 13 Winds*; Bartók's *Divertimento for Strings*. Town Hall at 2. Standing room, \$3.

INTERNATIONAL CHAMBER ARTISTS—Oboist Sara Lambert Bloom, clarinetist Joaquin Valdepenas, Muir String Quartet. Mendelssohn, Welcher, Mozart. Town Hall at 5. \$7.

DANIEL SMITH, bassoonist. With members of the N.Y. Virtuosi; conductor Kenneth Klein; pianist Mi-

chael May; Ravina Chamber Ensemble. Works by Demersseman, Hurlstone (N.Y. premiere), Vivaldi, Elgar, Schaffrath, J.C. Bach. Merkin Hall at 8. \$7.50.

NEW YORK MANDOLIN ORCHESTRA—Samuel Farber conductor; flutist Barbie Nugent. Music of Cimarosa, Gluck, Mozart, Albinoni, Vivaldi, Dvorak, Rogers. Carnegie Recital Hall at 2. \$6.

HUGO WEISGALL CONCERT—Queens College Choir, Paul Maynard conducting; also soloists. Works of Weisgall, including a world premiere. Carnegie Recital Hall at 8:30.

CLASSICAL TURKISH SUFI MUSIC—Alternative Museum, 17 White St. (966-4444), at 8. \$8.

ROBERT SECRIST, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. \$3.

JOHN EVANS, pianist. Works by Beethoven, Brahms, Liszt, Chopin. Interlude, 137 Greene St., at 3. \$5.

MONTEVERDI CHOIR/ENGLISH BAROQUE SOLOISTS, John Eliot Gardner director. Bach's *Suite No. 2*; Rameau's *Suite from Les Boreades*; Handel's *Water Music Suite* in F. BAM at 8. \$8, \$12.50.

WAVERLY CONSORT—At 2. See 4/30.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 4/28 for program.

ST. LUKE'S CHAMBER ENSEMBLE, Michael Feldman conductor. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. \$7, \$9.

CONCERTS IN CHURCHES—Soprano Barbara Christopher, pianist John Cartwright; songs of Debussy and Fauré that use the same texts. Epiphany, York Ave. and 74th St., at 2:30. \$5. . . Bruce Gustafson and Arthur Lawrence, harpsichordists; works by Krebs, Bach, LeRoux, Briggs. Good Shepherd, 236 E. 31st St. at 7:30. \$2.50. . . Canterbury Choral Society, Charles Dodsley Walker conductor; Cantor Howard Nevison; Rev. C. Hugh Hildesley, recitant. Bloch's *Sacred Service*. Heavenly Rest, Fifth Ave. at 90th St., at 4. \$5. . . Bach Choir, soloists, orchestra, Frederick Grimes conductor; violinist Laurie Carney, harpsichordist Nancianne Parrella. Bach's *Cantata 108* and *Sonata No. IV, S. 1017*. Holy Trinity Lutheran, CPW at 65th St., at 5. Offering. . . Christine Masear, pianist; Scarlatti, Mozart, Liszt, Rachmaninoff, Debussy, Chopin. Riverside, the Drive at 122nd St., 9th Tower Lounge, at 2:30. \$2. . . Brooklyn Philharmonia Chorus; Kodaly's *Missa Brevis*, Brahms's *Liebesslieder Walzer*, Britten's *Rejoice in the Lamb*, and spirituals. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 7. \$6. . . American Chamber Ensemble, Weigl (premiere), Brahms, Milhaud. St. Michael's, Amsterdam Ave. at 99th St., at 3. \$5. . . St. Peter's, Lexington Ave. and 54th St. at 5. Jazz Vespers, with Eddie Bonnemere Orchestra, IESU Choir. At 7: vocalist Terry Jackson.

Opera

Finnish National Opera
At the Metropolitan Opera House

4/26-30 — 4/26 at 7, 4/29 at 8: *The Last Temptations*, by Joonas Kokkonen; Ulf Söderblom conducting, with Jaako Ryyhnen, Ritva Auvinen, Tapani Valtasaari, Matti Heinikari. 4/27, 4/30 at 8: *The Red Line*, by Aulis Sallinen; Okko Kamu conducting, with Jorma Hynninen, Taru Valjakka, Eero Erkkila, Matti Salminen. 4/28 at 8: Sibelius concert, with Söderblom, Valjakka, Salminen, Hynninen. Operas: \$9-\$40; concert, \$9-\$25.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed. Sat at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. \$7-\$12; Fri.-Sun. \$7-\$12.50. Thru 5/1: *Lehar's The Merry Widow*.

SONG OF NORWAY, by Wright and Forrest. Village Light Opera Group, at F.I.T., 227 W. 27th St. (685-9537). 4/27, 29, 30 at 8; 5/1 at 2. \$10, except 4/27 is \$8.

UN GIORNO DI REGNO, by Verdi. A staged version by Bronx Opera Company. Lehman College Theater, Bedford Park Blvd. near Jerome Ave., Bronx. 4/29, 30 at 8; \$7. . . Also at Hunter College Playhouse, Park Ave. near 68th St. 5/6, 7 at 8. \$6, \$8. Reservations for each: 787-1400.

EURIDICE, by Peri. Mannes Camerata, Paul C. Echols conductor. With the Minstrel Tapestry Dancers. Christ Church, Park Ave. and 60th St. (737-4049). 4/29, 30 at 8. \$8.

OPERATIC RECITALS—4/27 at 8: Soprano Deborah Thomas, mezzo-soprano Barbara Norcia, tenor Martin Brims, pianist Richard Nechamkin. Sloane House Y, 356 W. 34th St. (760-5871). \$1.50. . . 5/1 at 4: Regina Opera members soprano Phyllis Falletta, tenor Robert Bloch, flutist Richard Paratley.

Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). Free. . . 5/1 at 3: Annual Scholarship Finals of Amato Opera. A champagne benefit for the fund. 319 Bowery (228-8200). \$15.

MET AUDITIONS WINNERS, soprano Elizabeth Holleque, mezzo-soprano Carla Cook, tenor Eduardo Villa, baritone John Brandstetter. Alvaro Cassuto conducts the National Orchestra of New York. Arias, ensembles. Carnegie Hall, 4/26 at 8. \$4-\$12.

EARLY AMERICAN OPERA, by British-born composers. "A Revolutionary Celebration," with the After Dinner Opera Co. Federal Hall, 26 Wall St. 4/28, 29 at 10:30 a.m. and 1:15; 5/5 at 10:30. Free.

Dance

New York City Ballet
At the State Theater

APRIL 26 THRU JUNE 26—\$3-\$30. 4/26 at 8: *Concerto Barocco*, *The Magic Flute*, *Symphony in C*. 4/27 at 8: *Mother Goose*, *Kammermusik No. 2*, *Divertimento No. 15*. 4/28 at 8: *Chamber Works*, *The Steadfast Tin Soldier*, *Concerto Barocco*, *Symphony in C*. 4/29 at 8: *Divertimento No. 15*, *Souvenir de Florence*, *The Four Seasons*. 4/30 at 2: *Mother Goose*, *Kammermusik No. 2*, *The Four Seasons*. 4/30 at 8: *Divertimento No. 15*, *The Magic Flute*, *Symphony in C*. 5/1 at 1: *Concerto Barocco*, *Chamber Works*, *The Magic Flute*. 5/1 at 7, *Kammermusik No. 2*, *The Steadfast Tin Soldier*, *Tchaikovsky Pas de Deux*, *Souvenir de Florence*.

Paul Taylor Dance Company
At the City Center

THRU MAY 1—\$10-\$25. 4/26, 30 at 8: *Airs*, *House of Cards*, *Sunset*. 4/27 at 8: *Book of Beasts*, *Polaris*, *Mercuric Tidings*. 4/28 at 8: *Images*, *Dust*, *Cloven Kingdom*. 4/29 at 8: *Esplanade*; *Lost*, *Found*, and *Lost*; *Sunset*. 5/1 at 3: *Diggity*, *Dust From Lento*, *Snow White*, *Arden Court*.

The Feld Ballet
At the Joyce Theater

THRU MAY 22—\$20. 4/26 at 8: *The Real McCoy*, *Summer's Lease*, *Play Bach*. 4/27 at 7:30 (gala benefit): *Three Dances*, *The Real McCoy*, *Summer's Lease*. 4/28 at 8: *Three Dances*, *Danzon Cubano*, *La Vida*, *Play Bach*. 4/29 at 8: *The Consort*, *At Midnight*, *Straw Hearts*. 4/30 at 8: *Anatomic Balm*, *Soldier's Tale*, *Straw Hearts*. 5/1 at 2: *The Real McCoy*, *Danzon Cubano*, *La Vida*, *Footstep of Air*. 5/1 at 7:30: *Anatomic Balm*, *Over the Pavement*, *Summer's Lease*.

Other

LES BALLETS TROCADERO DE LA KARPOVA—A group of talented male ballerinos. 18th St. Playhouse, 145 W. 18th (929-7907). Thru 4/30; Sun.-Wed. at 7:30; Fri., Sat. 11 p.m. \$8.

DEBORAH CARR THEATRE DANCE ENSEMBLE—Revival of Charles Weidman's 1936 comic work *Bargain Counter*. Emanu-El Midtown Y, 344 E. 14th St. (673-3412). 4/30, 5/1 at 8. \$6.

CHOREOGRAPHER CONNIE MAY—New York premiere of *Net*. White Dog Performance Studio, 54 White St. (966-6347). 4/28-30 at 8. \$4.

DANCE THEATRE OF HARLEM—Lehman College Center for the Performing Arts, Bedford Park Boulevard W., Bronx. (960-8833). 4/30 at 8. \$7-\$11.

STEVEN DE LEON & THE STATE OF UNION DANCE CO. in *Return from Glory*. Vital Arts Center, 78 Fifth Ave. (724-2800). 4/29-5/1 at 8. \$6.

HUBBARD STREET DANCE CO. — (N.Y. debut), with pianist Leon Bates. Brooklyn College Whitman Hall. 4/29, 30 at 8; 5/1 at 2. \$7-\$10.

ANDREA LEVINE—Rhythmic tapdancing improvisations. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/28-30 at 8, 5/1 at 3. \$6.

NEW DANCE ALLIANCE—Abbott, Bernard, and Wixon, with *Dwellings*, a collaboration for five dancers. 182 Duane St. (226-7624). 4/29-5/1 at 8:30. \$8.

PILAR RIOJA, flamenco dancer. Repertorio Espanol, Gramercy Arts Theater 138 E. 27th St. (889-2850). Thru 5/8. 5/1, 3, 8 at 7; 5/4, 5/6, 7 at 8; 5/7, 8 at 3. \$15.

RIVERSIDE DANCE FESTIVAL—4/27 & 29 at 8, 5/1 at 2, works by Anbary, Merrill & Sutton. 4/28 & 30 at 8, 5/1 at 8, the Solomons Company/Dance. Riverside Drive and 120th St. (864-2929). \$6.

RUSH DANCE—Premiere of *Welcome Home*, created by Patrice Regnier. The Space at City Center, 131 W. 55th (246-8989). 4/27 at 7:30, 4/28, 29, 30 at 8, 5/1 at 2:30. \$10.

THIRD DANCE THEATRE—Returning by choreographer Harry Streep and composer Frank Ferrucci. Eden's Expressway, 537 Broadway, 5th floor (924-0077). Fri.-Sun. 4/29-5/8, at 8. \$5.

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OTHER EVENTS

Happenings

rites of Spring — Lots of flowers, trees, and outdoorsy thoughts this week: The annual Gramercy Park Flower Show salutes the movies, in "Flicks and Flowers," 4/27-28, at the National Arts Club, 15 Gramercy Park South (20th St., east of Park Ave.). The various competition classes have names like Cliff Hangers, Thrillers, and Animated Cartoons. Wed. 1-10, Thurs. 10-10; contribution as admission. . . Arbor Day-May Day festivities coincide, at an Environmental Fair in Central Park, 4/30-5/1, 11-4. Crafts, demonstrations, workshops, exhibits, hands-on displays, more, for the whole family to get in on. The Urban Park Rangers are sponsoring, and they'll answer questions and let you say hello to a Ranger horse. At Belvedere Castle, near 79th St., mid-park. . . The Brooklyn Botanic Garden's Sakura Matsuri, a Japanese-inspired spring rite, goes on 4/29-5/1, a festival of Oriental arts and blooms, including the famous flowering cherry trees. 4/29 is children's day, and the official opening is Sat. at 1. Tea ceremony, martial arts, music and dance, brush painting are all on schedule. Entry by contribution; 1000 Washington Ave. (622-4433). . . The Horticultural Society of New York, 128 W. 58th St. (757-0915), is busy right now—naturally. 4/30, 2-6, and 5/1, noon-5, the N.Y.C. African Violet Society is staging its annual spring plant show and sale, with "a United Nations of Violets." 200 plants and also container gardens and cut-blossom arrangements. \$1 donation. 4/28, at 2, Mea Johnston will do a slide show called "Behind the Scenes at the Chelsea Flower Show"—who could resist? \$2. . . Wave Hill, 252nd St. and Independence Ave., Bronx, invites us to a Rock Garden Flower Show, 4/30, 10:30-4. \$2. . . At Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000), there'll be an informal afternoon of garden tips and Q-and-A. sessions on how-to-do things in your own backyard. 4/30 at 2; free.

Fairs, Sales, Celebrations — One of the biggies among street fairs, the Park Avenue Festival will happen 5/1, from 11 a.m. to dusk, which leaves a lot of time for fun. It's from 23rd to 32nd Streets, and includes books, antiques, old clothes, foods, entertainment (if rain, then 5/8). . . This is Israel's 35th Independence Day celebration, and the National Council of Jewish Women, New York Section, would like us all to drop in at Council House, 4/27, for a full day: Israeli paintings, a falafel lunch and supper, speakers, films, Israeli music. \$3 for either meal (535-5900, ext. 10). It all happens at 9 E. 69th St. . . And at the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, an Israeli street fair will go on 5/1. 11-4. Food, music, dancers, crafts. Free. . . A 5-by-8-foot birthday cake, a replica of the Israeli flag, will be part of the birthday party sponsored by the Board of Jewish Education. There'll be food booths, music, slide shows, clowns, and the party room is the Seventh Regiment Armory, Park Ave. and 67th St. 5/1, 1:30-4:30, right after the Salute to Israel parade. It's free. . . The American Arts and Crafts Alliance will hold its annual Mother's Day Crafts Festival 4/30-5/1 and 5/7-8, 10-6:30, on Columbus Ave., 77th-81st Sts. Glass, sculptures, silks, leather, ceramics, toys, and "fantasy clothing." \$5-\$1,000, but looking's free. . . The Wagner Society will auction off Wagner memorabilia, with interludes of rare recordings. At the Vanderbilt Y, 224 E. 47th St., 4/30 at 7:30. \$3 donation. . . The annual Kite Jamboree in Central Park features competition in highest-flown, largest, most beautiful, and so on. Also, of course, lots of demonstrations and flying beauties to look at; lessons too. It's 5/1 at 1, in the Sheep Meadow, 68th St. off Central Park West. The Runyon-Winchell Cancer Fund and Go Fly a Kite are hosts—thanks, people. . . Manhattanville College, Purchase, in Westchester, is having an International Soccer Bazaar, 4/30, 8-6, on the campus (914-694-2200). There'll be an 8-team tournament, training clinic, a Mall of Nations, with food, entertainment. . . Daytime-TV stars, including the friendly folks from *All My Children*, *One Life to Live*, *As the World Turns*, and more, will turn up at a Jean Berg fashion show, benefiting Sloan-Kettering Cancer Center. Date is 4/26, at 8, at Heartbreak, the club at 179 Varick St. Dancing, entertainment, food are in a Thai mood (as are the clothes). \$50 (691-2388).

OTHER PEOPLE'S HOUSES, always a fascination. And now it's house-tour season, with three such this weekend. In Brooklyn, the Flatbush Victorian House

and Garden Tour is 5/1, 1-4:30. Take a mini-bus from the Flatbush Tompkins Church, Dorchester Rd. on E. 19th St., for a visit to turn-of-the-century home including a beautiful 1905 columned mansion. \$ (469-8990). . . The Village Community School, 27 W. 10th St. (691-5146), calls its house-and-loft tour "Fabulous Kitchens," and it includes stops in SoHo, Chelsea, and the Village. Date is 5/1, 11-4, and it's \$30, or \$25 in advance. Phone for availability and starting point. . . Back in Brooklyn, again on 5/1, to the Prospect Lefferts Gardens House Tour. Perks, besides the houses, are gardening lessons and chamber music. Time is 1-5; \$5, or \$4 in advance (284-6210). There'll be walking tours, too. . . At this one, every body gets into the act: a Stanford White house o. 1903, this year's setting for the Kips Bay Boys' Club Decorator Show House, open 4/27-5/15. The house is 973 Fifth Ave., between 78th-79th Sts., and includes samples of work by designers like Michael de Santis, Carey Kirk, Katherine Stephens. \$7; open Mon.-Sat. 11-5, Sun. noon-5 (no entry after 4:30), Thurs. to 8 (no entry after 7:30).

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, thru 6/1 (564-4400). Animals, trainers, aerial artists, clowns the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some pre-emptions for athletic events. \$6.50-\$10.50, with children's tickets less on some dates.

PERFORMERS OF NOTE — The American premiere of a British-TV film version of Virginia Woolf's *To the Lighthouse* will be part of Britain Salutes New York, 4/26 at 8 and 4/28 at 7, both showings at the New York Cultural Center, 2 Columbus Circle. Or Tues., the film is preceded by a reception, and will be introduced by Nigel Nicolson; \$30 that evening. Thurs., the film alone is \$20 (869-0462 for info). The film stars Rosemary Harris, Suzanne Bertish, Michael Gough, and it is all a benefit for the Charleston Trust. Charleston was the summer home of the Bloomsbury group, and the fund is aiding in the restoration. . . Compagnia Donati-Olesen, a two-man clown team from Italy and Denmark in its American debut, winds up local appearances with two free ones, at the Port Authority Bus Terminal, North Wing, Eighth Ave. and 41st St., 4/27 and 29, 3:30 and 5. Hair and farewell! . . . Also free, but outdoors: Yuiji In and Mika Kurosawa, a dance duo from Japan, will be in Bryant Park, behind the Fifth Ave. library, 4/26, 12:30-1:30. . . A three-man mime troupe from Britain, the Moving Picture Mime Show, will perform "The Seven Samurai" and "Handle With Care." Symphony Space, Broadway at 95th St. (864-5400), 4/27-29 at 8, 4/30 at 3 and 8, 5/1 at 3. \$7. . . Also with Britain in mind: the Heritage Theatre presents views from opposite shores—Americans of the British, and vice versa—as written by Dickens, Wilde, Trollope, Holmes, Emerson, Twain, and others. The entertainment is at the National Arts Club, Gramercy Park, 4/26-30 at 8, 5/1 at 8 and 3. \$5, \$10. (Reservations: 679-7575.)

Tours

SMALL JOURNEYS—(533-6342). Weekly schedule: Tues., 6-8, Upper East Side; meet Sherman statue, 60th St. and Fifth Ave. Wed., 6-8, Upper West Side; meet at the Dakota, CPW and 72nd St. Thurs., 2-4, Lower East Side; meet Canal St. and the Bowery, SW corner. Fri., 6-8, Brooklyn Bridge; meet steps of City Hall, Broadway and Park Row. Each of these is \$5. . . "A Slice of the Apple" \$5. 4/25, 2-4: "Women in the Architectonic Process;" meet in front of 30 Rockefeller Plaza. . . 4/26, 2-4: Sutton Place-Beekman Place; meet at East River Park, 57th St. and Sutton Place.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

BROOKLYN BRIDGE—Museum of the City of New York (534-1672). 5/1 at 1:30, meet on steps of City Hall, Broadway and Park Row, for a tour across the Brooklyn Bridge. \$5.

SOUTH AND WEST OF CENTRAL PARK, "The Grand Boulevards." A New York Walk-About (582-8083, weekdays 9-5; 914-834-5388 weekends, eves.). 5/1 at 2, meet NE corner of Seventh Ave. and 57th St. \$4.

BROOKLYN, A CENTURY AFTER THE

OTHER EVENTS

BRIDGE—Planners' New York (734-1366)—reservations necessary. 5/1, bus leaves at 1, from 695 Park Ave. (Hunter College), at 68th St. \$11.

RLE—Church service, gospel music, Studio Museum. Holidays in New York (765-2515). 5/1, 8, 0:15 a.m., meet at Coliseum, Columbus Circle. \$7 food, subway extra.

URS WITH THE 92ND STREET Y—Most tours begin before noon, and each is \$6.50. Phone 27-6000 ext. 179 to pre-register. 4/27: a walking-tourist tour of the Upper West Side, from eateries to "delis." \$6.50, with "limited tasting." Artist hospitality, 5/1; visit studios. \$10. 5/1, a trip by PATH, to Newark and its cherry blossoms.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details on the "real" hikes (697-5895). Meanwhile... 4/30, meet at 1, Jamaica Wildlife Refuge, for a birders' explorers trip. Free (204-1147).

RENEWICH VILLAGE, a "history walk" with Joyce Gold. 5/1, meet at noon, Washington Square, under the Arch. \$5.

ILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 4/30, Prospect Park, Brooklyn. 5/1, Cunningham Park, Queens. (291-6825 for meeting places.)

OURS, WORKSHOPS WITH THE URBAN PARK RANGERS—All free. In Brooklyn: Arbor Day, Tree Lore. Meet at 11 a.m., 4/29, under the arch at Grand Army Plaza (789-1151). In Queens (699-6722): 4/30, Arbor Day workshop; how to improve our neighborhood trees. Meet at 11 a.m., Kissena Park Boathouse, Oak Ave. and 164th St.

UTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of hikes. In the meantime... 4/30, meet at 8:45 a.m., Penn Station, info booth of L.I.R.R., for a trip and hike from Long Beach to Coney Island. \$1, fare \$4.50 (435-4994, evens). 4/30, walk in New Canaan, Conn., also nature center. \$1, plus fare. Phone 876-6688 for meeting place. 5/1, meet at 1, 155th St. & Broadway, SW corner, for tour of Trinity cemetery and Jumel mansion. \$2 (fare and admission). 876-6688.

Sports

ASEBALL-N.Y. Mets: Shea Stadium, Flushing (807-8499), \$3-\$8. 4/29 at 8:05, 4/30, 5/1 at 1:35, vs. Atlanta; 5/2 at 7:35, vs. Houston. **Yankees**: Yankee Stadium, Bronx (293-4300), \$1.50-\$9. 4/26, 27 at 8, vs. Kansas City. Away thru 5/9.

OCCEER—Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). Season home opener, 5/1 at 2:30, vs. Montreal. \$7-\$12.

ENNIS—Mercedes Tournament of Champions, with Ivan Lendl defending his title against McEnroe, Gerulaitis, others. West Side Tennis Club, Forest Hills, Queens (268-2300), 5/1-8. Play begins at 12, thru 5/6; at 1:15, 5/7; at 12:15, 5/8, 5/1-5, \$9, 5/6, \$15; 5/7, \$18; 5/8, \$20.

LL-STAR WRESTLING—Pro matches. Madison Square Garden (564-4400). 4/25 at 8. \$6-\$11.

UNNING—Trevira Twosomes, at 10-mile race for male/female couples. 5/1, begins at 10:30 a.m., at Tavern on the Green, CPW and 67th St. Ends at same point.

Children

WONDERFUL SKY, a sky show for pre-schoolers; a teacher-host and the "Sesame Street" Muppets act as guides. American Museum of Natural History Hayden Planetarium, CPW and 81st St. (873-1300). 4/26 at 11:25 a.m. \$1; adults \$3.25. (One adult with five children, free.) Also 5/12, 26, 6/14.

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE, with John Burstein, Danny Seagren. Hayden Planetarium, C.P.W. at 81st St. (873-1300). Sat. at 11 a.m. \$2.50, adults \$4, includes admission to the Museum.

CHILDREN'S COVE, at the New York Aquarium, W. 8th St. and the Boardwalk, Coney Island, Brooklyn (266-8500). 10-5 daily. \$1, adults \$2.50. The Cove itself is free: ponds, a sand dune, and "touch-it" boxes, plus live "inhabitants."

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. thru July 2, at 3. \$3.

THE EARLY SHOW—Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 2 and 4:30. \$5 cover, 2-drink min.

ALADDIN AND HIS WONDERFUL LAMP—On Stage, Children! Hartley House Theater, 413 W. 46th

St. (787-1073). Sat. at 1 and 3:30, thru 5/14. \$2.50; adults \$3.50.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., Eastside International Community Center, 931 First Ave. at 51st St. (486-1431). Sat. thru 5/21 at 2. \$3.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). \$2.50. 4/30: Gooen's Balloowins, with audience participation.

MICHAEL TAUBENSLAG PRODUCTIONS—5/1, 15, 22 at 1:30: "The Funzapoppin Magic Show," with the Magic Genie and Professor Krazy. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.

KIDS' DAY AT THE MARKET—Citicorp Market, Sat. at 11 a.m. Free. 4/30: The Clown Conspiracy Presents Joe Killian.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, thru April. \$1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. \$3, adults \$3.50.

THE MOST UNUSUAL CAT—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. at 2, thru 5/22. \$2.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). \$3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). \$3; adults \$4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. \$4 (reservations required; all adults must be with a child).

EYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun. for ages 3-6: West Side, 11 a.m.; East Side, 12:30. Also: 5/1: Ann McGovern will show slides and talk about sharks; 1 p.m. West Side, 3 East Side.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more. Kensington branch, 410 Ditmas Ave., Brooklyn: 4/25 at 4, Hanabelle the Clown. 4/27 at 4, films for 6-12. 4/28 at 2:30, writer Robert Kimmel Smith; at 6:45 comedy films. Yorkville branch, 222 E. 79th St.: 4/28 at 4, short films. Picture-book hours: Wed. at 4, preschoolers; Tues. at 4, ages 5-7. Hudson Park branch, 10 Seventh Ave. So.: 4/26 at 10:30 a.m. and 4, short films.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. \$3 suggested for adults, children \$1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 4/30 at 1:30: Kathy Kane Puppets in "The Lion and the Mouse." \$2.50. Following, at 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. \$1. 5/1 at 3: American Jazz for All Ages, with David Amram. \$5.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, \$2; adults \$3. Weekdays, \$1, \$2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. 4/30, art workshop at 1 and 3: Sky Time, build a sun dial, observe the planets. At 2, short films from Britain, with Paddington Bear.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 4/30 at 1:30: "If You Take a Paintbrush," with illustrator Fulvio Testa. 5/1 at 1:30: "Masks and Mazes," with author Osa Brown.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 4/28 at 3, 4/30 at 11 a.m.: "Houses That Stand Under the Brooklyn Bridge," a slide show.

STATEN ISLAND CHILDREN'S MUSEUM—Closed thru June 7.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Formal: Jacket and tie

Dress Opt: Jacket

Casual: Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. (I) No credit cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panzerotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. (I) AE, CB, DC, MC, V.

FRANCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpenter's bagel steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International,

938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. (I-M) AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. (I-M) AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abréantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. (M) AE, DC, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M-E) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. (M) AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. (M) AE.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combina-

tion plates, chili rellenos, shrimp con salsa verde. daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-747. Casual. Mexican-Spanish. Spcls: chicken Acapulco mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St. 255-3699. Dress opt. Cuban. Spcls: black bean soup paella à la Valenciana. Res. sug. L Mon.-Fri. noon-2 D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs.-Sun. (I) AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provencale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30 (I-M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St. 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta Ln., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, home made desserts. Res. sug. Open noon-midnight daily (I-M) AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, bojscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. (I) No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: suppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. (I-M) AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun. to 9. Table d'hôte. (I) AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. (M) AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/

RESTAURANT DIRECTORY

475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I)
AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M)
AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. (M)
AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M)
AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-nightly. (M)
AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M)
AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M)
AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M)
AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. (I)
AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. (I-M)
AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. (M)
AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 a.m. & Br Sun. Private parties for 50-100. (I)
AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschetti Trio. Closed Sun., except for parties over 50. (M)
AE, DC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. (I)
AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M)
AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. (M)
AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. (I-M)
AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus salad with lump crabmeat in Cognac sauce, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. (M)
AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. Tuesday's '76'—1461 First Ave., at 76th St., 879-7676. (I)
AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. (I-M)
AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I)
AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M)
AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. (M)
AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scallopine française. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M)
AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M)
AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M)
AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M)
AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. (M)
AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I)
AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M)
AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. (M)
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E)
AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte CAFE de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. (M)
AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E)
AE, CB, DC, MC, V.



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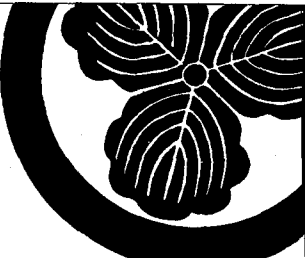
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CHRIST CELLA-160 E. 46th St., 697-2479. Formal American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CITY LUCK-127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

CRAWDADDY-45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ENOTECA IPERBOLE-137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

FONDA LA PALOMA-256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS-99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE-46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HEMINGWAY'S-58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. (I-M) AE, CB, DC, MC, V.

IL MENESTRELLO-14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, V.

IL NIDO-251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (M) AE, CB, DC, MC, V.

JOYCE'S-948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE-341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE-5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RÉCOLTE-110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, médaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

LE CHEVAL BLANC-145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE-55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE-65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD-405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE-249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de

veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS-986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S-Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S-984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

NANNI'S-146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PALM-837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PEN & PENCIL-205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. (M) AE, CB, DC, MC, V.

PENG TENG-219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced quab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRESS BOX-139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

THE RENDEZVOUS-21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

RICH AND FAMOUS-227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. (I) AE, CB, DC, MC, V.

ROMA DI NOTTE-137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, CB, DC.

RUSSIAN BEAR-139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

SAITO-305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SHINBASHI-280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

SHUN LEE PALACE-155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SICHUAN PAVILION-322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M) AE, CB, DC, MC.

SMITH & WOLLENSKY-Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT-236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TORREMOLINOS-230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarnuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

OSCARA-246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V

RACY'S-994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. Br Sun. noon-3:30, D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. (M) AE, MC, V

RATTORIA-Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30, D Mon.-Sat. 3:30-11:30, B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V

RIANON ROOM-455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with taragon and crème fraîche. Res. sug. B daily 7-11, L Mon.-Fri. noon-2:30, Br Sat.-Sun. noon-2:30, D daily 5:30-10:12:15. (M) AE, CB, DC, MC, V

WALDORF-ASTORIA-301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3, D daily 5-10, S daily 10:30-12:30. Cocktails 3-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30, L noon-2:30, D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E) Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5:30-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. The Hideaway: Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V

43rd-56th Streets, West Side

ALCONQUIN-59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3, D Mon.-Sat. 5:30-9:30, Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V

THE ASSEMBLY STEAK & FISH HOUSE-16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3, D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V

AU TUNNEL-250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3, D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE

BARBETTA-321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2, D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V

BEN BENSON'S STEAK HOUSE-123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4, D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V

BILL HONG'S-133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3, D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. (M) AE, CB, DC, V

BOMBAY PALACE-30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3, D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V

CAFE DE FRANCE-330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3, D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V

CAFFE FONTANA-811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30, Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V

CARNEGIE DELI & RESTAURANT-854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

CENTURY CAFE-132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked fillet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open

Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V

DISH OF SALT-133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3, D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. (M) AE, DC

DU MIDI-311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30, D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. (M) AE, CB, DC, MC, V

ENGLISH PUB-900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4, D daily to 4 a.m. Br Sat.-Sun. 11:30-4. (I-M) AE, CB, DC, MC, V

FOOD AMONG THE FLOWERS-18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3, D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V

FRENCH SHACK-65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3, D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (I-M) AE, CB, DC, MC, V

FUNDADOR-146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. (I-M) AE, CB, DC, MC, V

GALLAGHER'S STEAK HOUSE-228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. (M) AE, CB, DC, MC, V

GEORGES REY-60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4, D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V

HURLEY'S-1240 Ave. of Americas, at 49th St. 765-9981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V

IL GATTOPARDO-45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3, D Mon.-Sat. 5-11:30. Closed Sun. (M) AE, CB, DC, V

IROHA-731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3, D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. (I-M) AE, DC, MC, V

ITALIAN PAVILION-24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3, D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V

JACK'S EPICURE-344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatone with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30, D Mon.-Sat. 5-11, Sun. 4-8. Complete D. (M) AE, CB, DC, MC, V

JOES PIER 52-163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V

KAPLAN'S AT WEST 47th STREET-71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. (I) AE, DC, MC, V

KEEWAH YEN-50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. (I-M) AE, DC, MC, V

KIPPY'S PIER 44-261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3, D daily 3-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V

LA GRILLADE-845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3, D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V

LA RESERVE-4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushroom, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30, D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC

LE CHAMBERTIN-348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3, D Mon.-Sat. 5:30-9:30. After-theater dining. Private parties. Closed Sun. & holidays. (I-M) AE, DC, MC, V

L'ESCARGOT-47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3, D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V

LE VERT-GALANT-109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30, D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V

O'LUNNEY'S STEAK HOUSE-12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I) AE, DC, MC, V

ORSINI'S-41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3, D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. (M) AE, CB, DC, MC, V

PATSY'S-236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatone marsala, spendino Romano. Open Tues.-Thurs. Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M) AE, DC, V

POOR RICHARDS-39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. (I) AE, CB, DC, MC, V

RAGA-57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3, D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V

RAINBOW ROOM-30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V

RAINIER'S-811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V

SAN MARCO-36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30, D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V

SPINDLETOP-254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4, D daily 4-1 a.m. After-theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V

STAGE DELICATESSEN-834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES-666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3, D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V

"21" CLUB-21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V

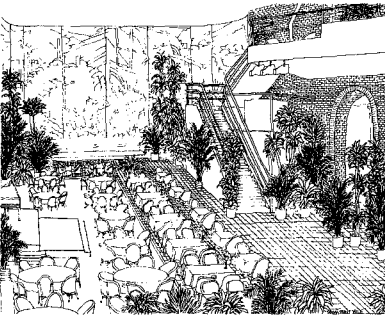
WARWICK HOTEL-54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30, D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30, S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

ALTRI TEMPI-237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3, D Mon.-Sat. 6-11. Closed Sun. (M) AE

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AT 50th St. and 6th Ave. Ground Floor
inside Exxon Bldg. or enter 123 West 49th St.
245-4094 LUNCH & DINNER

RESTAURANT DIRECTORY

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVÌ—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 3-1 a.m., Sat-Sun. from 4. (M) AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues-Fri. noon-3. D Tues-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5:30-10:30, Fri-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon-Fri. noon-4. D Sun-Thurs. 4-midnight, Fri-Sat. to 1 a.m. Private parties. Pianist Mon-Sat. (M) AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. (M) AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poulet aux chanterelles. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. (M) AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon-Sat. noon-2:30. D Mon-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon-Sat. 11-3. D Mon, Thurs. 5:30-7:30. High tea Mon-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. (I) AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la

Park Place, rack of lamb, veal marsala. Res. sug. Mon-Fri. 11:30-2:30. D Mon-Sat. 6-midnight. Pia 6:30-11:30. Closed Sun. (M) AE, CB, DC, MC.

PARK ROOM—36 Central Park S., in the P. Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon à la minute. Res. sug. B daily 7-11:45. L Mon-Sat. noon-4. Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. I Tues-Sat. (M) AE, CB, DC, MC.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-30 Edwardian Room: Dress opt. Continental. Res. n B Mon-Fri. 7-11, Sat-Sun. to 11:30. Br Sun. noon. L Mon-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues-Sat. 6-12:30. (M-E) Oak Room: Dress c Continental. Res. nec. L Mon-Fri. noon-3. D Mc Fri. 6-10, Sat-Sun. to 11. (M) Oak Bar: Casual. Sandwich menu Mon-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Op Mon-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-Palm Court: Dress opt. Continental. Res. nec. Mon-Sat. 7:30-10:30. Coffee service Mon-Sat. I noon. Br Sun. 11-2:45. L Mon-Sat. noon-2:30. Afternoon tea Mon-Fri. 3:30-8, Sat-Sun. 4-8. "After 1 Mon-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Mus daily. (E) Trader Vic's: Dress opt. Continental. Polynesian. Res. nec. L Mon-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon-Fri. 4-1 a.m., Sat. 3 a.m., Sun. 4-midnight. D Mon-Thurs. 5-midnight, Fri Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC,

REGINE'S—502 Park Ave., bet. 59th & 60th St. 826-0990. Jacket & tie required. French. Spcls: I chaussons de veau aux pointes d'asperges, le tres de sole au beurre rose, le quadrillé de Charolais à quatre herbes. Res. nec. D Mon-Sat. 8-midnight. Pi theater D 6-8. Disco dancing from 10:30. Closed Su (E) AE, CB, DC, MC,

THE RUSSIAN TEA ROOM—150 W. 57th St. 265-0947. Jacket required. Russian. Spcls: bli shashlyk, chicken Kiev. Res. sug. Open Sun-F 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC,

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zu chine, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC,

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf onion rings. Open Mon-Sat. 11 a.m.-4 a.m., Sun. p.m.-4 a.m. Pianist nightly. (I) AE, MC,

TOP OF THE PARK—W. 60th St. & CPW, top Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon-Fri. 5-10, Sat. 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC,

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC,

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgras, médaillons de veau trésor des bois, canet de ferme au coulis de framboises. Res. nec. D Mon-Sat. 7-midnight. Private parties for 36. Complete Closed Sun. (E) AE, CB, DC, MC,

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-698 Casual. American-Continental. Spcls: marinated s loin kebab, chicken continental, Agora burgers, i cream. Open Mon-Thurs. 11:30 a.m.-11:30 p.m. Fri-Sat. to 1 a.m., Sun. noon-10. Br Sat-Sun. noon. Pianist nightly and Br. (M) AE, CB, DC, MC,

AMERICAN STANHOPE—Fifth Ave., at 81st S 288-5800. Saratoga: Dress opt. B Mon-Sat. 7-11. Mon-Sat. noon-3. D Sun-Mon. 7-11, Tues-Thurs. 10. S Tues-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tue Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon-F noon-3. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC,

ANDREE'S MEDITERRANEAN CUISINE—31 E. 74th St., 249-6619. Dress opt. Mid-East/Frenc Spcls: striped bass in phyllo, herbed rack of lam couscous. Res. nec. D only Tues-Sat. 7-9:30. Close Sun. & Mon. (M) No Credit Card

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual French. Spcls: beef bourguignonne, trout amandin L Tues-Sat. noon-3. D Tues-Sat. 5-midnight, Su from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC,

CAFE SAN MARTIN—1458 First Ave., at 76th S 288-0470. Casual. Continental-Spanish. Spcls: a gulas de agninnaga, fideuqa, parrillada. Res. sug. Tues-Fri. noon-3. D daily 5:30-midnight. Br Sat-Su noon-4. Complete D. (M) AE, DC, MC,

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle. Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6:10-15. Closed Sun. (E) AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1. (M-E) AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. (E) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce cheillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist nightly. (M-E) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. (M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: Muscovy duck thinly sliced with passion fruit sauce, Dungeness crab, breast of chicken stuffed with wild mushrooms,

chocolate terrine. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre. Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, soufflé of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. (M-E) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. (M) AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. (I) AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried sparieribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. (I) AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed daily walk cafe. (M) AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms; sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues. Sun. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 598-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francese, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

Queens

THE SEAHORSE—89-01 37th Ave., Jackson Heights, 424-0839. Dress opt. South American Seafood. Spcl: seafood cazuela. Open Wed.-Mon. 3-midnight. Closed Tues. (E) AE.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. (I-M) AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 463-0200, and for folk music **Folk Fone** 594-6876.

Call for latest information as to when and where they're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/29, 30, The John Hicks - Elise Wood Quartet featuring Ray Drummond and Clifford Barbro. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 4/25, Sheryl Pyle; Jody Ebling. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/25, Stephane Grappelli with Martin Taylor, Patrice Caratini & Marc Fossett. 4/26, "Go For Baroque"... an evening of classical hits performed by The New Chamber Music Orchestra. 4/29, The Nighthawks; John Hammond. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 4/30, Adelaide Hall with Ronny Whyte and Frank Tate, Tues.-Sat. at 9 & 11:15. Sun., pianist Lloyd Mayers. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 4/28, Bob and Richard Carlin. 4/30, String Fling with Stacy Phillips. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 4/25, Jack Maheu Quintet with Warren Chiasson. 4/26-30, Balaban & Cats. 5/1, Phil Bodner Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/26-5/1, Arnett Cobb and Big Nick Nicholas. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/25, Connie James. 4/26-28, Andy Laverne & Mike Richmond. 4/29, 30, Kenny Brawner with Carol Townes, Jerome Jackson, & Everett Brawner. 5/1, Tiberio and Jeff Raheb. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Scott Hardy Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 4/29, 30, Flamenco Latino. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/25, 5/1, 2, Michael Moriarty and Gene Perla. 4/26-30, pianist Hilton Ruiz with Major Holley on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 4/26, 27, Kevin Eubanks Quintet. 4/28-5/1, Dewey Redman Quartet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 4/25-5/7, Helen Forrest, Mon.-Thurs. 9 & 11. Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/7, Peggy King sings, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 4/30, singer Jane Blackstone with Scott Hardy on guitar. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Mon., talent showcase. Tues., comedy night hosted by Dan Vitale. 4/27, Shade; The Stingers. Fri.-Sun. at 8, Slap Happy. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFE DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Sun. 9-1. Singer-guitarist Julie Farbolin, Mon. 9-1. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant. 4/29, 30 at 10, singer Ellen Gould. AE, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 4/29, 30, jazz pianist Brose Townsend with Bob Cunningham on bass. Music starts at 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 4/26, Beth Roberts. 4/27, Rory Stuart with Calvin Hill, Armen Donelian. 4/28-5/1, John Faddis with Branford Marsalis, Kenny Barron, Buster Williams, Freddie Waits. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/26, Billy Barnes. 4/27, Ray Contreras. 4/28, Sawzalls. 4/29, Andre Morgan; Lazoo. 4/30, Syd Straw; Last Licks. 5/1, Brian Toff and Jim Roberts. 5/3-7, Quentin Crisp. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/25, Gil Evans' Orchestra. 4/26-30, Eddie "Lockjaw" Davis with Kenny Barron, Buster Williams, Ben Riley. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 4/26-30, Gene McDaniels sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

SWING PLAZA—17 Irving Pl., at 15th St., 477-3728. A new jazz club in the grand tradition. 4/29, The Tito Puente Orchestra; Joe Cuba. 4/30, Machito & Salsa Big Band; Ray Barretto. Shows at 10 & 12:30. No credit cards.

TRAMPS—125 E. 15th St., 777-5077. Sun., Irish night with Ryan and Conway. Wed.-Sat., blues singer-pianist Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/25, Ray Barretto, Bobby Valentin with Sonny Fortune. 4/29-5/1, Nina Simone and her Trio. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/25, Mel Lewis & The Jazz Orchestra. 4/26-5/1, Pharoah Sanders Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 4/26-5/1, Bobby Scott Trio with Howard Alden and Gary Mazzaroppi. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/25, 26, Rusty Bryant. 4/27-30, Django's Music. 5/1, Knepper & Katz. 5/2, 3, Warne Marsh. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 4/25-30, pianist Kenny Barron with Jack Wilkens on bass. Sun. at 8:30, Joe Beck with Jay Leonhart. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/25, Dixie Doughboys. 4/26, Joyce Leigh Bowden and the Raindrops. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 4/25, Country Joe McDonald. 4/26, Robert Gordan. 4/29, 30, Moonshine Express. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American Continental restaurant with cabaret. 4/26-30, comedian Mark Schiff. Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/25-5/7, comedian Jackie Mason, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kastan. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., comedians Terry Day & Guy Dans with magician Imam. Thurs., pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 4/26, Marco Silva "Steps of the Imagination." 4/27, 28, Nana Vasconcelos. 4/29, 30, Pe de Boi. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

NIGHTLIFE

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royale Revue* featuring Donna Carroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite**: An authentic Flamenco featuring dancers singers, and guitarists, from 9:30.

AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. From 4/28, an exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra provide music for dancing between and after shows.

AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 4/26 at 8:30, singer Jon Soleather.

AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m.

AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/28, Lainie Cooke with Chris White and Marvin Horne. 4/29, 30 at 8:30, Hilly, Lili and Lulu.

AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11.

AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. Upstairs: Martin Charnin's *Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks. Tues. & Fri. at 8:10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight.

AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "Forbidden Broadway," a musical comedy satire. Sun. & Mon. at 11, *Corkscrews*-revue. Tues. at 11, Marie Santell.

AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 4/27, singer Tom Mitchell. 4/28, Rock Albers. 4/29, 30, Higher *JINKS*-musical comedy revue.

AE, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Fri. & Sat. at midnight, singer-comedienne Semina de Laurentis with pianist Michael Rice. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan.

AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in He's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must.

DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance*, a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.).

AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. The Club Room: *It's Better with a Band*, musical revue featuring Catherine Cox, Jennifer Lewis, Scott Bakula, and Nancy LaMott. Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11.

AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 5/15, *A Salute to Israel*, musical revue featuring Aris San, singers Mercedes and Uzi Fuchs, bouzouki player Vakis and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m.

AE, DC, CB.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: *Peaches and Bananas*—a burlesque musical revue. Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows.

AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. (Wed. & Thurs. Steve Ross celebrates *Britain Salutes New York*).

AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. *Saratoga*: 4/25-5/13, flutist Herbie Mann and his quartet. Tues.-Thurs. at 10 & 11:30, Fri. & Sat. at 9:30, 11:30 & 1 a.m.

AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar**: Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9.

AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. The Wellington Grill: Pianist Jorge Garcia. Mon.-Fri. 6-midnight.

AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's**: Elegant nouvelle-cuisine restaurant with pianist, John Cook. Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues.

AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. Barclay Terrace: Pianist-composer Irving Fields plays Mon. - Fri. from 5:30 - 10:30.

AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. The Cafe: The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass. Tues.-Sat., 9-1 a.m.

AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Dance music by the Arnie Grant Quartet. Tues.-Sun., 6-12:30 a.m.

AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. Caffe Fontana: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's**: Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde**: Thru 5/21, *Paradise on Ice* (ice revue). Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows.

AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. King Cole Room: Thru 4/30, *Some Enchanted Evening*, *The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic. Mon.-Sat. at 9 and 11. Grill: Pianist-singer Kathleen Landis. Mon.-Sat. from 9-1 a.m. **Astor's**: Pianist Tommy Futado. Mon.-Sat. 5-8. Thru 4/30, The Glen Covington Trio. Mon.-Thurs. from 9-1 a.m. Fri.-Sat. 9:30-1:30.

AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway**: Singer-pianist George Feyer. Tues.-Sat. 9-1 a.m. **Cocktail Terrace**: The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon.

AE, CB, DC, MC, V.

Background Music

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing.

AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m.

AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues, singer pianist Ann Phillips. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright.

AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 4/30, Joe Derise. Mon.-Fri., 9-midnight.

AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. The Backroom: Cabaret/piano bar. 4/27-29, Margaret Wright; Carol O'Shaughnessy. 5/1, Carol Dorian; Allan Lozito. 5/2, Old Friends; Tessie O'Shea. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/25, Yvette Le Botton. 4/26, James Kondas. 4/27, Mona Miller. 4/28, Harry Issacs. 4/29, Teri Lynn Paul; Nan Mason. 4/30, Kate Lyn Reiter; Mr. Ruby Rims. 5/2, Billy & Tiffany. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 4/25, 5/1-2, Joe Albany. 4/26-30, 5/3-7, Ralph Sutton.

AE.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Stephane Donet performs Tues.-Thurs., Sun. 7:30-midnight, Fri.-Sat. to 1 a.m.

AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30.

AE, DC, MC, V.



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5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-566-3112
H HOME BOX
OFFICE
212-484-1100
S SHOWTIME
212-880-6600
N UPTOWN
212-942-7200
W WOMETCO
(WHT)
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed./Apr. 27-29
Thu./I Dream of Jeannie
Fri./Gigglesnort
Hotel
Mon./Carrascollendas
H Tue./Women's
Gymnastics
S Mon./Witch's Sister

6:15
H Fri./Movie: Treasure Island

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr. Magoo
H Wed./Sheena Easton
Thu./Staying Alive

6:45
H Mon./Movie:
Treasure Island

7:00
2 News
4 Today
5 Bugs & Porky
7 Good Morning
America
9 Jimmy Swaggart
11 Tom and Jerry
S Wed./Movie:
Starbirds
Thu./Cookie Goes to
the Hospital
Fri./Fractured
Flickers
Tue./Corletto & Son

7:30
5 Woody Woodpecker
9 Jim Bakker
11 Pink Panther
H Wed./Fraggle Rock
Thu./Movie: For Your
Eyes Only
Tue./HBO Magazine
S Thu./Movie:
Mountain Family
Robinson
Fri./Movie:
Underground Aces
Mon./Movie: Pippin
Tue./Movie: Moscow
Does Not Believe in
Tears

8:00
5 Spiderman
11 Superfriends
H Wed./Fri./Movie: The
Salamander
Tue./Movie: Missing

8:30
5 Flintstones
S Wed./Mon./Meet the
Mayors
Thu./Nine on N.J.
Fri./Newark and
Reality
Tue./N.J. Report
11 Tom & Jerry &
Friends
H Mon./Video Jukebox
S Wed./Paper Chase—
The Second Year

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Great Space Coaster
H Mon./Sheena Easton

9:30
2 Jokers Wild
5 Make Room For
Daddy
11 Mon-Thu./Flipper
Fri./Insight

S Wed./Fri./Mon/
Aerobicise
10:00
2 \$25,000 Pyramid
4 Facts of Life
5 Welcome Back
Kotter
9 Romper Room
11 Civic Programming
H Wed./Women's
Gymnastics
Thu./HBO Theatre:
Barefoot in the Park
Fri./The Wonder of It
All

Mon./Movie:
Absence of Malice
Tue./Philip Marlowe
S Wed./Movie: The
Stratton Story
Thu./Movie: Three
Guys Named Mike
Fri./Movie: The Last
Hunt
Mon./Movie: The
Reluctant Debutante
Tue./Movie: That
Midnight Kiss
W Wed./Movie: Wild
Strawberries
Thu./Movie: Absence
of Malice
Fri./Movie: Ultimate
Thrill

Mon./Movie: Don't
Cry, It's Only Thunder
Tue./Movie: The
Night the Lights Went
Out in Georgia

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Tue./Movie: Zulu
Dawn

11:30
4 Dream House
9 You Asked For It
11 Odd Couple
H Wed./Fri./HBO
Magazine

12 NOON
2 Tattletales
4 Battlestars
5 Tom Cottle
7 Family Feud
9 W News

11 Rhoda
H Wed./Movie:
McLintock!
Fri./Movie: Absence
of Malice
Mon./Movie:
Continental Divide
S Wed./Movie:
Heartbeeps
Thu./Movie:
Continental Divide
Fri./Movie: Falling in
Love Again
Mon./Movie: Missing
Tue./Movie: Victor/
Victoria

12:30
4 Young and the
Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Thu./Movie: Savage
Harvest
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed./Movie: Kiss
Them For Me (1957).
Cary Grant, Suzy Parker.
Thu./Movie: I Was a
Male War Bride (1949).
Cary Grant, Ann
Sheridan.

Fri./Movie: Mr.
Blandings Builds His
Dreamhouse (1948).
Cary Grant, Myrna Loy.
Mon./Movie: In the
Good Old Summertime
(1949). Judy Garland,
Van Johnson.

Tue./Movie: Summer
Stock (1951). Judy
Garland, Gene Kelly.
11 700 Club
H Tue./Movie: Going
Ape
W Wed./Movie: Virgin
Spring
Thu./Movie:
Mephisto
Fri./Movie: The
Secret Policeman's
Other Ball
Mon./Movie: Birch
Interval
Tue./Movie: Taps

1:30
2 As the World Turns

1:50
5 News

2:00
4 Another World

5 Gilligan's Island
7 One Life to Live
11 Mon-Thu/Magic
Garden
Fri./Big Blue Marble
H Wed./Video Jukebox
Thu./Philip Marlowe
Fri./Women's
Gymnastics
Mon./Movie:
Mountain Family
Robinson
S Wed./Fri./Mon/
Aerobicise
Thu./Movie: The
Great Sinner

2:30
2 Capitol
5 Popeye
11 Krofft Superstars
H Wed./Tue./Movie: The
Salamander
S Wed./Movie: Falling
in Love Again
Fri./Movie: The
Stratton Story
Mon./Movie:
Heartbeeps
Tue./Movie: Moscow
Does Not Believe in
Tears
W Wed./Movie:
Cannonball Run

3:00
2 Guiding Light
4 Fantasy
5 Woody Woodpecker
7 General Hospital
9 Ironside
11 Tom and Jerry and
Friends
H Thu./Willie Nelson
W Fri./Best of Floyd
Mon./Movie: Modern
Problems

3:30
5 Bugs & Porky
11 Scooby Doo
H Fri./Movie: Treasure
Island
W Thu./The Boy Who
Never Was
Tue./Movie: The
Little Detective

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Woody Woodpecker
7 Edge of Night
9 In Search Of
11 Pink Panther
H Sesame Street (cc)
H Mon./Video Jukebox
S Thu./Movie:
Mountain Family
Robinson

Mon/Short Picks
W Fri./Movie: Conan
the Barbarian

4:30
4 More Real People
5 What's Happening
7 Wed./After School
Special
Thu./Tue./People's
Court
9 Wed./Movie: So Sad
About Gloria (1974).
Dean Jagger, Lori
Sanders.

Thu./Movie:
Nightmare in Chicago
(1967). Ted Knight,
Robert Ridgley.
Fri./Movie: The Baby
(1972). Anjanette
Comer, Ruth Roman.
Mon./Movie: The
Sand Pebbles (1966).
Steve McQueen, Richard
Crenna. Part I.
Tue./Movie: The
Sand Pebbles (1966).
Part II. See May 2, 4:30
p.m.

11 Happy Days Again
H Wed./Fraggle Rock
Thu./The Luck of
Roaring Camp
Mon./Movie:
Treasure Island
Tue./Women's
Gymnastics
S Wed./Movie:
Starbirds
Fri./Two of Hearts
Mon./Movie: Great
Expectations
W Wed./Movie: The
Seventh Seal
Thu./Movie: The
Clash of the Titans
Tue./Movie: Mortal
Combat

5:00
2 **4** **7** News
5 Charlie's Angels
11 Little House on the
Prairie
13 Mister Rodgers
H Wed./Movie: The
Looney Bugs Bunny
Movie
Thu./Staying Alive
S Tue./Two of Hearts
W Mon./Movie: The
Confessions of Tom
Harris

5:30
13 Electric Company
H Fri./Fraggle Rock
S Fri./Fractured
Flickers

Evening, Apr. 27-29, May 2-3

Wed., Apr. 27

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Tuned In
21 Latenight
31 Brooklyn College
Presents
S Movie: Convoys
6:30
5 WKRP in Cincinnati

11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Sheena Easton
W News

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business
Report

21 Over Easy
31 Righteous Apples
W Movie: For Your
Eyes Only

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment
Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother
H HBO Magazine

8:00
2 Zorro and Son
4 Real People
5 PM Magazine
7 Fall Guy
9 Movie: The Bird
With the Crystal
Plumage (1979). Tony
Musante, Suzy Kendall.
An American writer
witnesses a murder
attempt in Rome.
11 Movie: Blood Feud
(19). Robert Blake,
Cotter Smith. About the
conflict between Jimmy
Hoffa and Robert F.

Kennedy. Part I.
13 Barbara Woodhouse
Goes to Beverly Hills
21 All Creatures Great
and Small
31 Burglar Proofing
H Movie: Wolfen
N Movie: The Arena
S Paper Chase—The
Second Year

8:30
2 Square Pegs
5 Carol Burnett
31 For Your Information

9:00
2 Movie: Muggable

Mary. Street Cop. Karen
Valentine
4 Facts of Life
5 Merv Griffin
7 Ryan's Four
13 Mark Russell
Comedy Special
21 Freedom to Speak
31 Wasn't That a Time:
The Weavers
S Movie: Ghost Story

9:30
4 Taxi
13 Staying On: Salute to
Britain
21 Doctor in the House

W Movie: Wild Strawberries

10:00
2 Quincy
5 **11** News
7 Dynasty (cc)
9 Newark and Reality
20 To the Manor Born
11 Movie: An American Werewolf in London
W Movie: Outrageous

10:10
9 Kiner's Korner

10:30
9 Apple Polishers
11 News
31 Butterflies

11:00
2 **4** **7** News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Voices of Native Americans
21 Inside Business Today
5 Loving Friends and Perfect Couples
W Movie: The Seven Seductions of Madame Lau

11:30
2 Hart to Hart
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
5 A New Day in Eden

11:40
11 Yesterday Show

12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
13 Masterpiece Theatre
11 Movie: Dersu Uzala
5 Movie: The Happy Hooker Goes to Hollywood

12:10
11 Movie: Rich and Famous

12:30
4 David Letterman
9 Music World
11 Star Trek
W Movie: The Magician

12:40
2 Movie: Flash and Firecat (1978). Roger David, Tricia Sembrera.

1:00
5 Hogan's Heroes
7 Movie: Lady L (1966). Sophia Loren, Paul Newman.
9 Psychic Phenomena

1:30
4 **11** News
5 Chico and the Man
5 Movie: Partners

2:00
2 News
5 Movie: Pillow to Post (1945). Ida Lupino, William Prince. A woman tries to make her living on an army base.
9 Joe Franklin
11 Movie: They Call Me Trinity (1972). Farley Granger, Terence Hill. Two brothers lead Mormon farmers against some squatters.

2:10
11 Sheena Easton

2:30
4 Mary Tyler Moore
W Best of Floyd

3:00
4 Mary Tyler Moore
9 Movie: Night of the Laughing Dead (1975). Frankie Howard, Ray Milland. British humor in a mystery tale.

3:05
5 Movie: Shogun Assassin

3:10
11 Movie: A Little Sex

3:30
4 Bob Newhart
W Movie: For Your Eyes Only

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott & Costello

4:45
11 Movie: Soup for One

5:00
7 Listen & Learn
11 Watch on Washington
5 Movie: Falling in Love Again

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Thu., Apr. 28

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Tuned In
21 Latenight
31 M.Y.U. Broadcast Lab
11 Kamikaze: Mission of Death
5 Movie: The Dark Angel

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
11 Movie: Carbon Copy
W News

6:45
11 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W Movie: Manganinnie

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 Gospel Workshop

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Benson (cc)
9 Movie: Khartoum (1966). Charlton Heston, Laurence Olivier. War history.
11 Movie: Red Sun (1972). Charles Bronson, Ursula Andress. A Samurai journeys through the American West

13 Inside Story
21 Long Island Week
31 Tony Brown's Journal
11 Willie Nelson
W Movie: La Cage aux Folles
5 What's Up America!

8:30
5 Carol Burnett
7 Condo
13 Sneak Previews
21 Feeling Fine
31 Afro-American Perspectives
W Movie: Mephisto

9:00
2 Simon and Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close For Comfort
13 Mystery! We, the Accused
21 Sneak Previews
31 Humanities Through the Arts
W Movie: Continental Divide

9:30
4 Cheers
21 Great Chefs of New Orleans
31 Understanding Human Behavior
11 Not Necessarily the News

10:00
2 Tucker's Witch
4 Hill Street Blues
5 **11** News
7 20/20
13 Movie: Isadora (1969). Vanessa Redgrave, Jason Robards.
21 Long Island Speak-Out
31 Japan: Living/Changing Tradition
11 Movie: I'm Dancing as Fast as I Can
W Movie: Get Out Your Handkerchiefs

10:30
11 News
31 It's Everybody's Business

11:00
2 **4** **7** News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Long Island Week
31 Focus on Society
5 Loving Friends and Perfect Couples
W Movie: I Love You

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Racing From Yonkers
11 Saturday Night
21 Latenight
31 American Story
5 A New Day in Eden

11:55
11 Philip Marlowe

12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
9 Hawaii Five-O
11 Movie: Days of Heaven
5 Movie: Atlantic City

12:30
4 David Letterman
11 Star Trek

12:40
2 McCloud

12:55
11 Movie: Southern Comfort

1:00
5 Hogan's Heroes
7 Movie: Black Market Baby (1977). Desi Arnaz Jr., Linda Purl.
9 World Vision Special
W Movie: Absence of Malice

1:30
4 **11** News
5 Chico and the Man

1:45
5 Movie: Hearts and Minds

2:00
2 News
5 Movie: Dr. Ehrlich's Magic Bullet. Edward G. Robinson, Ruth Gordon. A doctor searches for the cure for venereal disease.
9 Joe Franklin
11 Movie: A Quiet Place to Kill (1971). Carroll Baker, Jean Sorel. Murder drama.

2:30
4 Mary Tyler Moore

2:45
11 Movie: Conan the Barbarian

3:00
4 Mary Tyler Moore
9 Movie: Confessions of a Police Captain (1972). Martin Balsam, Franco Nero. A police commissioner creates his own system of justice.
W Movie: The Last Word

3:30
4 Bob Newhart

3:40
5 Movie: Student Bodies

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott and Costello

4:55
11 Not Necessarily the News

5:00
7 Listen & Learn
11 Biography
W Cher

5:10
5 Movie: The Dark Angel

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
13 Kamikaze: Mission of Death

Fri., Apr. 29

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Tuned In
21 Latenight
31 Are You Listening.
4 The Wonder of It All
5 Movie: Underground Aces

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
W Movie: Fists of the White Lotus

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me
11 HBO Magazine

8:00
2 Dukes of Hazzard
4 Candid Camera—Now and Then
5 PM Magazine
7 Baby Makes Five
9 Baseball: Mets vs. Atlanta
11 Special: The Lady is a Champ
13 The 13 Collection: Live auction of art and antiques
21 The Nature of Things
31 Mr. Jazz: A Portrait of Billy Taylor
11 Movie: EvilSpeak
11 Movie: This Sporting Life
5 Movie: Love and Money

8:30
5 Healthbeat
7 At Ease
11 Baseball: Yankees vs. Texas
W Bobby Short

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Movie: Prophecy (1979). Talia Shire, Robert Foxworth.
13 Auction
21 Movie: The Boys From Syracuse (1940). Martha Raye, Allan Jones.
31 Amanecer

9:30
31 Presente
11 Yesterday Show
5 Movie: Night School
W Movie: Laura

10:00
2 The Mississippi
4 Bare Essence
5 News
13 Auction
31 Masterpiece Theatre: Private Schulz
11 Movie: The Wrath of Khan

10:15
11 Movie: Rules of the Game

10:30
9 N.J. Report
11 News
21 Mark Russell Comedy Special

10:40
9 Kiner's Korner

11:00
2 **4** **7** **11** News
5 M*A*S*H
9 Lie Detector
13 Auction
21 Long Island Week
5 Loving Friends and

Perfect Couples
W Leonard Report

11:30
2 Basketball: NBA Playoff
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 News
21 Latenight
5 A New Day in Eden
W The Joy of Letting Go

12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
11 Saturday Night
13 Auction
11 Movie: The Sword and the Sorcerer
5 Paper Chase—The Second Year

12:10
11 Movie: Honor Guard

12:30
4 David Letterman
9 Music World

1:00
5 Soul Train
7 Movie: Stagecoach (1966). Bing Crosby, Ann-Margret.
9 Childhelp U.S.A. Special
11 Twilight Zone
13 Auction
31 Miss Pat Collins's 20th Anniversary Show
W Movie: Private Nurse

1:30
2 Movie: Count of Monte Cristo (1934). Robert Donat, Elissa Landi.
11 News

1:45
11 Movie: The Salamander

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special
5 Movie: Blow Out

2:30
5 Movie: My Dream is Yours (1949). Doris Day, Jack Carson. A comedy-romance.
W Movie: The Secret Policeman's Other Ball

3:00
4 Mary Tyler Moore
9 Movie: Surabaya Conspiracy (1975). Michael Rennie, Barbara Bouchet. Adventurers search for gold.
11 One Step Beyond

3:25
11 Movie: EvilSpeak

3:30
4 Mary Tyler Moore
11 Twilight Zone

3:45
2 Movie: The Original Dragnet (1953). Jack Webb, Ben Alexander.

3:50
5 Movie: The Burning

4:00
4 Bob Newhart
11 Candid Camera

4:30
4 Here's Lucy
11 Abbott and Costello
W Movie: Laura

5:00
4 News

SOLUTIONS TO LAST WEEK'S PUZZLES

DINOSAUR ABUSES
E A O R R E E
FRUMPISH PORTIA
E S R A T I S L
CAESAR SYLLABLE
T A N G N E A V
B O R R O W E D T I M E
E R O A L L
STEAMROLLERS
P A A M D E C S
O D D I T I E S S P L A S H
U J I D S R S O
S P U R N S S I D E S H O W
A S E L S E E
L I T T E R C O N S I D E R

I H E A R S A T R A P S H O P P E
V I L L E S A R E O L E T M I C E L L
I N V E S T S T E L L A R A R E N A S
E D E P I T H L O C U S E L I T E
D U S T I N H A D A S W E E T T O O T H
U R G E I M U S R O U T E
S H I R E M I X U P G R U N T N E W
T A N K S A V O R L A I T Y A C M E
E R E P U T O N D A M A S A L E U T
A P R I O R I I R V I N S G T
L O T S O F C A N D Y I N T H E H O U S E
L P S G O L A N E L A S T I C
O A S E S F A M E D R O A M S T E T
N U T T E L I A S Z E N D A G E N A
A K A E L A N D D E C O R C O R A L
T E R M S B E N T E T R E
H E T O O K T H E T O O T S I E R O L E
D O M E S S H O R E A T T A L A W
E G E R I A O R A N G E S U M P I R E
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TELEVISION

- 11 To be announced
11 Women's Gymnastics
5:30
2 Public Hearing
11 Biography
5 Two of Hearts

- 5:35
9 Movie: Room Service (1938). The Marx Brothers, Lucille Ball. A destitute theatrical group finds ways to survive.

Mon., May 2

- 6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Why in the World?
21 Latent
31 All About TV
5 Movie: Pippin

- 6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Sheena Easton
W News

- 6:45
31 News from City Hall
7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W Movie: The Eye of the Needle

- 7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Baseball: Mets vs. Houston
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggie Rock

- 8:00
2 Archie Bunker's Place
4 Love, Sidney
5 PM Magazine
7 That's Incredible!
11 Movie: Blood Feud (1983). Part II. See Apr. 27, 8 p.m.
13 Frontline: After the Crash
21 Jacques Cousteau: Beneath the Frozen World
31 Generations of Resistance
H Movie: Personal Best
N Movie: This Sporting Life
5 Movie: Missing

- 8:30
2 Foot in the Door
4 Family Ties
5 Carol Burnett

- 9:00
2 M*A*S*H
4 Movie: V (1982). Marc Singer, Faye Grant. Part II. See May 1, 9 p.m.
5 Merv Griffin
7 Movie: Legs (1983). Gwen Verdon, John Heard.
13 The Shakespeare Plays: Richard III
21 Barbara Woodhouse Goes to Beverly Hills
31 Cityscope
W Movie: The Day After Halloween

- 9:30
2 One Day at a Time
31 Computer Programming

- 10:00
2 Cagney and Lacey
5 11 News
21 The Legal System: Does It Work?
31 Mystery! We, the Accused
H Movie: Absence of Malice
5 Movie: The Boogens

- 10:10
9 Kiner's Korner

- 10:15
N Movie: Honor Guard

- 10:30
9 Road to L.A.
11 News

- 11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 Tony Brown's Journal
W Movie: Love Trap

- 11:30
2 Movie: Trapper John, M.D.
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latent

- 11:45
5 Movie: Pippin
12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
H Great Pleasure Hunt
N Movie: Get Out Your Handkerchiefs

- 12:30
4 David Letterman
9 Lie Detector
11 Star Trek
W Movie: Don't Cry, It's Only Thunder

- 12:40
2 Columbo

- 1:00
5 America's Top 10
7 Movie: Fool's Parade (1971). James Stewart, George Kennedy. Escaped convicts are pursued by a bank president and a prison guard.
9 Psychic Phenomena
H Movie: Evilspak

- 1:30
4 11 News
5 Chico and the Man

- 1:45
5 Movie: Love and Money

- 2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Movie: Rivals (1972). Joan Hackett, Robert Klein. A widow's suitor is murdered by her jealous son.

- 2:30
4 Mary Tyler Moore
W Movie: Modern Problems

- 2:35
H Sheena Easton

- 3:00
4 Mary Tyler Moore
9 Movie: Dead Reckoning (1947). Humphrey Bogart,

- Lizabeth Scott. A war pilot sets out to avenge the death of a friend.

- 3:15
5 Movie: The Boogens

- 3:20
5 Off the Set

- 3:30
4 Bob Newhart

- 3:35
H Movie: Personal Best

- 3:50
5 Black News

- 4:00
4 Here's Lucy
11 Candid Camera
W Movie: Outland

- 4:30
4 News
11 Abbott and Costello

- 5:00
7 Listen & Learn
11 Biography
5 Movie: Come Blow Your Horn

- 5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Tue., May 3

- 6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Why in the World?
21 Latent
31 Women: N.Y. Edition
H Movie: Zulu Dawn
5 Movie: Edge of Doom
6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

- 6:45
5 News From City Hall

- 7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Spring Celebration
W Movie: Soup for One

- 7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine!

- 8:00
2 Walt Disney Special
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 Movie: Mary, Queen of Scots (1972). Vanessa Redgrave, Glenda Jackson. Colorful but inaccurate portrayal of the queens of Scotland and England.
11 Wall Street Journal Report

- 8:30
11 Nova
21 Frontline
H Philip Marlowe
N Movie: 8 & 1/2
5 Movie: Victor/Victoria

- 8:30
5 Carol Burnett
7 Laverne & Shirley (cc)
11 Baseball: Yankees vs. Kansas City
W Movie: Taps

- 9:00
2 Movie: The Hunchback of Notre Dame (1982). Anthony Hopkins, Derek Jacobi.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: The Rothko Conspiracy
21 Masterpiece Theatre: Private Schulz
H Movie: Missing

- 9:30
7 9 to 5

- 10:00
4 St. Elsewhere
5 News
7 Hart to Hart (cc)
21 Laura Dean's "Tympani"

- 10:30
9 N.J. People
13 Cosmos
21 Snap of Tap and the Razzmatazz of Jazz
N Movie: O Lucky Man
5 Best of Bizarre

- 10:40
W Critic Richard Brown

- 11:00
2 4 7 11 News
5 M*A*S*H
9 Lie Detector
21 Inside Washington
H Movie: Southern Comfort
5 Loving Friends and Perfect Couples
W Movie: Teenage Teasers

- 11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 News
13 Movie: Devil and the Deep (1932). Tallulah Bankhead, Gary Cooper.
21 Latent
5 A New Day in Eden

- 12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
11 Saturday Night
5 Movie: An Eye for an Eye

- 12:30
4 David Letterman
9 Music World
W Movie: The Night the Lights Went Out in Georgia

- 12:40
2 McMillan and Wife

- 12:50
H Movie: The Salamander

- 1:00
5 Hogan's Heroes
7 Movie: Hennessy (1975). Rod Steiger, Lee Remick. A grieving Irishman gives up pacifism when his family dies in Belfast.
9 World Vision Special
11 Twilight Zone

- 1:30
4 11 News
5 Chico and the Man

- 1:45
5 Movie: Shogun Assassin

TELEVISION

2:00 2 News 5 Movie: Sudden Terror (1971). Lionel Jeffries, Susan George. A boy witnesses a diplomat's assassination. 9 Joe Franklin 11 Movie: Where Love Has Gone (1964). Bette Davis, Susan Hayward. A daughter kills her mother's lover.	2:30 4 Mary Tyler Moore W Movie: Soup For One 2:35 H Women's Gymnastics 3:00 4 Mary Tyler Moore 9 Movie: A Man Called Adam (1966). Sammy Davis Jr., Louis Armstrong. The tragic story of an angry black trumpet player.	3:10 5 Movie: Moscow Does Not Believe in Tears 3:30 4 Bob Newhart 4:00 4 Here's Lucy 11 Candid Camera W Movie: A Little Sex 4:10 H Movie: Missing	4:30 4 News 11 Abbott and Costello 5:00 7 Listen & Learn 11 Biography 5:30 4 Health Field 7 Richard Simmons 9 Morning Stretch 11 News 5:40 9 Two of Hearts
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Weekend, Apr. 30-May 1

Sat., Apr. 30

6:00 2 Patchwork Family 4 Sonrisas 5 Pattern For Living 11 News 6:30 4 Infinity Factory 5 Insight 7 News 11 Candid Camera H Movie: McLintock! 5 Movie: Silence of the North 7:00 2 Captain Kangaroo 4 One of a Kind 5 World Tomorrow 7 Wildlife Adventure 9 News 11 Dr. Snuggles 7:30 4 Comic Book Kids 5 Bullwinkle 7 Davey and Goliath 9 Make Peace With Nature 11 Pink Panther 8:00 2 Popeye & Olive 4 Flintstone Funnies 5 Laughtoons 7 Superfriends 9 Christopher Closeup 11 Cartoons 13 Sesame Street (cc) 31 Carrascolendas 8:30 2 Pandamonium 4 Shirt Tales 5 My Three Sons 7 Pac Man/Little Rascals/Richie Rich 9 Apple Polishers 11 Sport Billy 31 Oye Willie H Movie: Fugitive Family 5 Movie: Her Twelve Men 9:00 2 Meatballs & Spaghetti 4 Smurfs 5 Waltons 9 Nine on N.J. 11 Wall Street Journal Report 13 Mister Rodgers 31 La Esquina 9:30 2 Bugs Bunny/Road Runner 7 Pac-Man 9 Davey and Goliath 11 Herald of Truth 13 Electric Company 31 Mundo Real 10:00 5 Saturday Morning 7 Scooby Doo/Puppy Hour (cc) 9 Dr. Who 11 Gospel Hour 13 Cosmos

31 Sonrisas 5 Movie: The Great Sinner W Yesterday's Theatre: Forbidden Trails 10:30 2 Dukes 4 Gary Coleman 31 Que Pasa U.S.A. H Sheena Easton 11:00 2 Bugs Bunny/Road Runner 4 Incredible Hulk and Amazing Spiderman 7 Mork and Mindy Hour 9 All Star Wrestling 11 Hee Haw 13 Oceanus 31 Humanities Through the Arts 11:30 2 Bugs Bunny/Road Runner 13 Oceanus H Movie: Honky Tonk Freeway 11:45 W Movie: The Pursuit of D. B. Cooper 12 NOON 2 Gilligan's Planet 4 Thundarr 5 Big Valley 7 Weekend Specials (cc) 9 Hardy Boys/Nancy Drew Mysteries 11 Twilight Zone 13 The 13 Collection: Live auction of art and antiques 21 Gourmet Cooking 31 Understanding Human Behavior 5 Movie: Convoy 12:30 2 New Fat Albert Show 4 Flash Gordon 7 American Bandstand 11 One Step Beyond 21 Great Chefs of New Orleans 1:00 2 Blackstar 4 Baseball Pre-Game Show 5 6 Million Dollar Man 9 Outdoor Life 11 At the Movies 21 Victory Garden 31 Japan: Living/Changing Tradition 1:15 4 Baseball: Houston vs. Philadelphia 1:30 2 Children's Film Festival 7 Sha-Na-Na 9 Baseball: Mets vs. Atlanta 11 Happy Days Again 21 Square Foot Gardening H Movie: McLintock!

W Movie: Shoot the Moon 2:00 2 NCAA Special 5 Movie: Home From the Hill (1966). Robert Mitchum, Eleanor Parker. A Texas family at odds with itself. 7 Like It Is 11 Laverne & Shirley & Friends 13 Auction 21 Lap Quilting 31 It's Everybody's Business 5 Short Picks 2:30 11 Sanford and Son 21 Gourmet Cooking 31 Who Wants To Be a Hero 3:00 7 Sportsbeat 11 Movie: Burnt Offerings (1976). Karen Black, Oliver Reed. A haunted house horror tale. 21 Great Chefs of New Orleans 31 Focus on Society 5 Movie: Silence of the North 3:30 7 Professional Bowlers Tour 21 Victory Garden H Movie: Fugitive Family 4:00 4 Legends of Golf 13 Auction 21 Square Foot Gardening 31 The American Story W Movie: Green Ice 4:10 9 Kiner's Korner 4:30 2 Sports Saturday 9 Music World 21 Lap Quilting 5:00 5 Mission: Impossible 7 Wide World of Sports 9 Outer Limits 11 Chips Patrol 21 Sesame Street (cc) 31 Last Chance Garage 5 Movie: Pippin 5:30 31 Lawmakers H Movie: Carbon Copy 6:00 2 Channel 2 the People 4 News 5 Starsky and Hutch 9 Racing From Aqueduct 11 Star Trek 13 Auction 21 Supersoccer 31 Searching W Movie: The Amateur

6:30 2 4 7 News 9 In Search Of 31 European Television 7:00 2 News 4 Prime of Your Life 5 Welcome Back Kotter 7 Psychic Confession 9 The Saint 11 Dance Fever 21 Wall Street Week 31 New Voice H Sheena Easton 5 Movie: Convoy 7:30 2 2 on the Town 4 Glen Campbell 5 All in the Family 11 Solid Gold 21 Inside Albany 31 Opening Night 8:00 2 Wizards and Warriors 4 Diff'rent Strokes 5 Movie: All Through the Night (1942). Humphrey Bogart, Karen Verne. A WW2 detective thriller, set in New York. 7 T.J. Hooker 9 Corruption (1968). Peter Cushing, Sue Lloyd. A plastic surgeon goes to extraordinary ends to help his fiancée. 13 Auction 21 Cosmos 31 Ray Charles at Montreux H Movie: Southern Comfort N Movie: O Lucky Man W Movie: Cat People 8:30 4 Silver Spoons 11 Movie: The Mackintosh Man (1973). Paul Newman, Dominique Sanda. A British intelligence operation, filmed in England, Ireland, and Malta. 9:00 2 Movie: Cowboy (1983). James Brolin. 4 Mama's Family 7 Love Boat (cc) 21 Great Performances: Wagner's Ring—Siegfried, Act III 31 NYU Broadcast Lab 5 Movie: An Eye for an Eye 9:30 4 Teacher's Only 31 Women: NY Edition 10:00 4 Monitor 5 News 7 Fantasy Island 9 Meet the Mayors 11 Auction

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TELEVISION

31 National Geographic Special: Born of Fire
H Philip Marlowe
W Movie: Boogeyman

10:30
5 Black News
9 N.Y. Report
11 News
21 Wagner in Venice
N Movie: Fire Sale

11:00
2 4 7 News
5 Movie: Play Dirty (1969). Michael Caine, Nigel Davenport. Story of survival set in the North African desert.
9 Jackie Gleason Show
11 Odd Couple
21 Austin City Limits
H Not Necessarily the News
S Best of Bizarre

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers
11 Streets of San Francisco
H Movie: Honky Tonk Freeway
S Movie: Shogun Assassin
W Movie: Young Lady Chatterly

11:45
2 Sportspeople
7 Movie: Cotton Comes to Harlem (1970). Godfrey Cambridge, Redd Foxx.

12 MIDNIGHT
2 Movie: Charley Varrick (1973). Walter Matthau, Felicia Farr.
9 Championship Wrestling
13 Auction
N Movie: The Arena

12:30
11 Best of the Midnight Special

1:00
4 Rock 'N' Roll Tonight
9 Movie: The Island of Living Horror (1968). John Ashley, Beverly Hills. Government officials investigate the results of atomic testing on an island.
S Movie: High Risk

1:20
H Movie: I'm Dancing as Fast as I Can

1:25
5 Movie: Madame Curie (1944). Greer Garson, Margaret O'Brien. Bio of the famous scientist.

1:30
7 Movie: Skin Game (1971). James Garner, Lou Gossett.
11 News
W Movie: Nea

2:00
11 Solid Gold

2:23
2 Movie: Sweet Hostage (1975). Linda Blair, Martin Sheen.

2:30
4 Evening at the Improv

2:40
S Movie: The Sword and the Sorcerer

3:00
9 Movie: A Girl in Every Port (1952).

Groucho Marx, Marie Wilson. Friends try to conceal two race horses aboard a navy ship.
11 Movie: Konga (1961). Michael Fough, Margo Conrad. A monkey grows into a monster.
W Movie: Blood on the Sun

3:15
11 Great Pleasure Hunt

3:30
4 Bob Newhart

4:00
4 Mary Tyler Moore

4:15
H Movie: Southern Comfort

4:20
S Movie: An Eye For an Eye

4:22
2 Movie: Red Line 7000 (1965). James Caan, Laura Devon.

4:30
W Movie: Boogeyman

5:00
11 Biography

5:30
9 To be announced
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., May 1

6:00
4 Sermonette
9 N.J. Report
11 News

6:05
S Movie: Pippin

6:15
11 HBO Theatre: Barefoot in the Park

6:30
2 Kidsworld
4 Agriculture U.S.A.
7 9 News
11 Candid Camera

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe

8:00
2 For Our Times
4 Here's Lucy
5 Jimmy Swaggart
7 Christopher Close-up
9 To be announced
11 Frederick Price
13 Sesame Street (cc)
S Irene Moves In

8:30
2 Way to Go
4 Bob Newhart
7 Eyewitness News Conference
9 Day of Discovery
11 Two in the Box Starring Shields and Yarnell
S Witch's Sister

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts

11 Return to the Planet of the Apes
18 Mister Rodgers
H Movie: Missing

9:30
4 Ebony/Jet Celebrity Showcase
5 Movie: The Errand Boy (1961). Jerry Lewis, Brian Donlevy. Lewis careers around the movie studio.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Paddington Bear
S Movie: Smokey and the Bandit
W Movie: Adventure of the Wilderness Family

10:30
2 Public Hearing
4 Visions
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 The Shakespeare Plays: King Henry VI, Part III

11:00
2 Newsmakers
4 First Estate
5 Movie: Escort to Danger/The Night of the Clones (1978). Nicholas Hammond, Robert F. Simon. A Spiderman adventure.
9 Make Peace With Nature
11 Three Stooges
H HBO Magazine

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 Movie: One Night in the Tropics (1940). Bud Abbott, Lou Costello. A man's marriage plans are interrupted.
H Fraggie Rock

12 NOON
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The 13 Collection: Live auction of art and antiques
21 Antiques and Americana
H HBO Theatre: Barefoot in the Park
S Cher
W Movie: Julia

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
11 Movie: The War of the Worlds (1953). Gene Barry, Ann Robinson. Earth escapes an invasion from Mars.
21 Magic of Decorative Painting

1:00
2 Basketball: NBA Playoffs
4 Ringside
5 Movie: Support Your Local Sheriff (1969). James Garner, Joan Hackett. A gold rush begins as a result of gravedigging.
7 This Is the USFL
9 Arthritis Telethon
21 Washington Week in Review

S Hollywood
 1:30
7 USFL Football
21 Wall Street Week
S Irene Moves In

2:00
4 Sportsworld
9 Telethon
13 Auction
21 Iowa Girls' Basketball Tournament
S Movie: The Last Hunt
W Movie: Choices

2:30
11 This Week in Baseball
H Movie: Going Ape

3:00
5 Movie: Hard Times (1975). Charles Bronson, Jill Ireland. An economic depression leads a drifter to pursue a boxing career.
9 Telethon
11 Baseball: Yankees vs. Texas
21 Six-Gun Heroes

3:30
W Movie: I Love You, Rosa

4:00
4 Legends of Golf
9 Telethon
13 Auction
21 Matinee at the Bijou
21 Washington Week in Review
H HBO Magazine
S Movie: Smokey and the Bandit

4:30
9 Lawmakers
H Women's Gymnastics

4:45
7 Wide World of Sports

5:00
5 Kojak
9 Telethon
21 Inside Washington

5:30
2 Sneak Previews
31 Cityscope
W Movie: Perfectly Frank

6:00
2 4 7 News
5 Movie: The Thomas Crown Affair (1968). Steve McQueen, Faye Dunaway. The perfect bank robbery is foiled by a determined insurance investigator.
9 Telethon
11 Movie: The Bridge at Remagen (1969). George Segal, Robert Vaughn. The Allies protect a bridge near the end of WW2.
13 Auction
21 Answer Wise
31 All About TV
H Movie: Meatballs
S Across the Great Divide

6:30
2 4 7 News
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 America's Heroes: The Sports Chronicles
7 Ripley's Believe It or Not!
9 Telethon
21 Inside Albany
31 Reboop
W Movie: Victor/Victoria

7:30
21 Long Island Week
31 Getting to Know Me
H Fraggie Rock

8:00
2 Good Night, Beantown
4 Chips
5 Movie: Busting (1974). Elliot Gould, Robert Blake. Two non-conformist cops on the loose in L.A.
7 Movie: 1941 (1979). John Belushi, Dan Aykroyd.
9 Road to L.A.
11 At the Movies
13 Auction
21 Mystery! We, the Accused
31 Gospel Workshop
H Movie: Missing
N Movie: The Tall Blond Man
S Movie: Dead Men Don't Wear Plaid

8:30
2 Gloria
11 Wall Street Journal Report
31 Burglar Proofing

9:00
2 Jeffersons
4 Movie: V (1982). Marc Singer, Faye Grant. Part I.
9 It Is Written
11 Lawrence Welk
21 Movie: Tin Pan Alley (1940). Betty Grable, John Payne. Struggling songwriters try to make it big.
31 Amanecer

9:30
2 Bob Newhart
9 World Tomorrow
31 Presente
S Best of Bizarre
W Movie: Liar's Moon

10:00
2 Trapper John, M.D.
4 Casablanca
5 11 News
9 Jimmy Swaggart
13 Auction
31 Crisis to Crisis
N Movie: Dersu Uzala
S A New Day in Eden

10:15
H Movie: Victor/Victoria

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble II

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
S Cher

11:12
4 News

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
W Movie: Tommy

11:42
4 Movie: Doctor Franken (1980). Robert Vaughn, Teri Garr.

11:45
2 Sports Update
7 Sports Special

12 MIDNIGHT
2 Movie: Rooster Cogburn (1975). John Wayne, Katharine Hepburn.

7 Movie: Deliver Us From Evil (1973). George Kennedy, Jan-Michael Vincent.
9 Movie: Serenade (1956). Mario Lanza, Joan Fontaine. A male singer is torn between love and ambition.
11 Larry King
13 Auction
S Movie: The Secret Policeman's Other Ball

12:25
N Movie: La Cage aux Folles

12:30
H Going for Laughs

1:30
5 Moneyworks
7 Movie: The Creeping Flesh (1972). Christopher Lee, Peter Cushing.
11 News
H Movie: Soup for One

1:35
S Movie: Student Bodies

1:45
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:15
4 Visions

2:30
9 Music World

2:45
4 First Estate

2:55
H Movie: Victor/Victoria

3:00
9 Movie: Desk Set (1957). Spencer Tracy, Katharine Hepburn. He's an efficiency expert, hired to revamp the department she runs. Sparks fly, love prevails.

3:05
S Movie: Dead Men Don't Wear Plaid

3:15
4 News

5:00
7 Listen and Learn

5:10
H Movie: Meatballs

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
S Cher

RADIO HIGHLIGHTS

Wed., Apr. 27

06:00/WQXR-AM/FM-
uk: Serenade for
rings in E-Flat, Op. 6.
00/WNCN-Wirén:
Serenade for Strings,
p. 11 (Somary).
NYC-Monk-Dolmer
usic.
00/WNCN-Kreisler:
Caprice Viennois
Podor, Swedish).
00/WNCN-Brahms:
Sym #2 in D, Op. 73
(Karajan).
06:00/WQXR-AM/FM-
hopin: Polonaise #6
A-Flat, Op. 53.
30/WNYC-Grainger:
Incolnshire Posy
'ennell).
00/WNCN-Delius:
ongs of Sunset
Forrester, Cameron/
eecham).
06:00/WQXR-AM/FM-
Mendelssohn:
Capriccio Brilliant in b.
00/WNYC-Music of
ngland's Golden Age
Waverly Consort).
06:00/WQXR-AM/FM-
Shostakovich: Sym
#15 in A, Op. 141.
00/WNCN-Bach:
Orchestral Suite #3 in
(Karajan).
00:00/WNCN-
Schubert: Mass #5 in
-Flat (Baumann,
choonius, Goedhart,
Dosterkamp/Vonk).
1:00/WNCN-
Mendelssohn: Cello &
iano Sonata #3 in D,
Op. 58 (Feuermann,
lupp).
WNYC-Weiner: Violin
onata #2 in f-sharp
Rasonyi/Miklos).

Thurs., Apr. 28

06:00/WQXR-AM/FM-
Bartók: Presto from
uite #1, Op. 3.
00/WNCN-Bizet: La
olie Fille de Perth:
uite (Benz).
WNYC-Tippett: A
Child of Our Time.
00/WNCN-Starzer:
Dances (Melkus
nsemble).
00/WKCR-Opera
Pompas: Francisco Vinas
nternational Vocal
Competition.
WNCN-Schumann:
Violin & Piano Sonata
#1 in a, Op. 105
Szentheily, Schiff).
06:00/WQXR-AM/FM-
Puccini: Edgar: Addio,
nio dolce amor (Act III).
00/WNCN-Poulenc:
Model Animals (Prêtre).
30/WNYC-The
Musical Worlds of Kurt
Weill.
7:00/WNCN-
Ellington: New World
A-Coming (Werner).
7:06/WQXR-AM/FM-
Larsson: Pastoral Suite,
Op. 19.
3:00/WNCN-C.P.E.
Bach: Oboe & Continuo
Sonata in g (Piguet,
Lange, Rogg).
WNYC-Schoenberg:
Sextet "Verklärte Nacht"
(Emerson Qt).

8:06/WQXR-AM/FM-
Jones: Sym #8.
11:00/WNCN-Tartini
(arr. Kreisler): Violin &
Continuo Sonata in g
"The Devil's Trill"
(Oistrakh, Bauer).
WNYC-Taneyev:
Piano Trio in D (Odeon).

Fri., Apr. 29

3:00/WNCN-Rossini:
Duet for Cello &
Double-Bass (Mallach,
Poppe).
WNYC-Music by Alvin
Curran.
WQXR-AM/FM-New
York Philharmonic
Radiothon.
4:00/WNCN-Ravel:
Valse nobles et
sentimentales
(Skrowaczewski).
5:00/WNCN-Ibert:
Flute Cto (Rampal/
Froment).
6:00/WNCN-Haydn:
Qt in G, Op. 9, #3
(Aeolian String Qt).
6:30/WNYC-Segovia:
The First Concert.
7:00/WNCN-Haydn:
Trumpet Cto in E-Flat
(Stevens/Mehta).
7:30/WNYC-Donizetti:
Mary Stuart (Mackerras).
8:00/WNCN-Bach:
Motet "Singet dem
Herrn ein neues Lied"
(Bach Choir of
Stockholm/Harnoncourt).
9:00/WNCN-Kreisler:
Three Miniatures (Brey,
Weintraub). Recorded at
the 92nd St. Y.
11:00/WNCN-
Coleridge-Taylor:
Clarinete Qt (Kirellis).
WNYC-New Sounds:
Peter Michael Hamel's
"Nada." Music by Paul
Winter, others.

Sat., Apr. 30

10:00 a.m./WNCN-
Handel: Concerto
Grosso in d, Op. 3, #5
(Harnoncourt).
WQXR-AM/FM-New
York Philharmonic
Radiothon.
11:00 a.m./WNCN-
Verdi: Luisa Miller:
Quando le sere al
placido (Pavarotti/
Maag).
12:00/WNCN-Viotti:
Violin Cto #24 in b
(Rohn/Mackerras).
1:00/WNCN-Blow:
Ode on the Death of Mr.
Henry Purcell (Deller
Consort).
3:00/WNCN-Dukas:
Variations, Interlude, &
Finale on a Theme by
Rameau (Johannessen).
4:00/WNCN-
Stravinsky: Violin Cto
in D (Grumiaux/Bour).
5:00/WNCN-
Rimsky-Korsakov: Tsar
Saltan, Op. 57: Suite
(Ivanov).
6:00/WNCN-Lehár:
Giudetta: Meine Lippen,
sie küssen so heiss
(Sills/Rudel).

WNYC-Prairie Home
Companion.
7:00/WNCN-
Rachmaninoff: Piano
Cto #4 in g, Op. 40
(Wild/Horenstein).
8:00/WNCN-Poulenc:
Concert Champêtre
(Prêtre). Musique de la
belle France.
WNYC-Mahler: Sym
#2 "Resurrection."
9:00/WNCN-Verdi: Il
Trovatore (Price,
Cossotto, Domingo,
Milnes/Mehta).
11:00/WNYC-New
Sounds: Oregon's "Roots
in the Sky." Music by
Mother Mallard's
Portable Masterpiece
Company.

Sun., May 1

10:00 a.m./WNYC-
Couperin: 26th Ordre
for Harpsichord (Fuller).
WQXR-AM/FM-New
York Philharmonic
Radiothon.
11:00 a.m./WNCN-
Beethoven: Cello &
Piano Sonata #2 in g,
Op. 5, #2 (Harrell,
Levine).
12:00/WNCN-Vivaldi:
Violin Sonata in g, Op.
5, #6 (Accardo,
Gazeau, Canin, Saram).
WNYC-Loeffler: "La
Cornemuse" for Oboe,
Viola, & Piano (Bourque,
Laredo, Gutierrez).
1:00/WNCN-
Mendelssohn: Piano
Cto #1 in g, Op. 25
(Laplante/Mazer).
3:00/WNCN-Holst: St.
Paul's Suite (Holst).
4:00/WNCN-
Prokofiev: Piano Cto
#3 in C, Op. 26
(Katchen/Kertész).
5:00/WNCN-
Beethoven: Piano
Sonata #3 in C, Op. 2,
#3 (Brendel).
6:00/WNCN-Mozart:
Marriage of Figaro:
Excerpts (Gueden,
Danco, Della Casa,
Dickie, Siepi, Corena,
Poell/Kleiber).
7:00/WNCN-Mahler:
Sym #4 in G (M. Price/
De Waart).
8:00/WNYC-
Rimsky-Korsakov:
Scheherazade (Bergel).
10:00/WNCN-
Hummel: Piano Trio in
E, Op. 83 (Macalester
Trio).
WNYC-Beethoven:
Sym #2 in D, Op. 36
(Zukerman).

Mon., May 2

2:06/WQXR-AM/FM-
Bartók: Piano Cto #1.
3:00/WNCN-Bach:
Violin & Oboe Cto in d
(Kaine, Miller/Marriner).
4:00/WNCN-
Schumann:
Fantasiestücke for
Clarinete & Piano, Op.
73, trans. for Cello (Du
Pré, Moore).

5:00/WNCN-Bach:
Chromatic Fantasia &
Fugue in d (Egorov).
5:06/WQXR-AM/FM-
Grieg (arr. Huppertz):
Wedding Day at
Trolldhaugen, Op. 65,
from Lyric Pieces.
6:00/WNCN-
Beethoven: Sym #7 in
A, Op. 92 (Haitink).
6:30/WNYC-Chabrier:
Pieces Pittoresques
(Ciccolini).
7:00/WNCN-
Paganini: Caprices, Op.
1, #1-5 (Rabin).
7:06/WQXR-AM/FM-
Vivaldi: Sinfonia in G.
8:00/WNCN-16th
Century French Dances
(Calliope Renaissance
Band).
WNYC-20th Century
English Musical
Renaissance.
8:06/WQXR-AM/FM-
Brahms: Piano Cto #1
in d, Op. 15.
9:00/WNCN-Brahms:
Piano Qt #1 in g, Op.
25 (Dichter, Laredo,
Tramper, Eskin).
9:06/WQXR-AM/FM-
Stravinsky: Requiem
Canticles (Ozawa).
11:00/WNCN-
Borodin: Qt #1 in A
(Fitzwilliam String Qt).
WNYC-Janacek:
String Qt #1 (Janacek).

Tues., May 3

2:06/WQXR-AM/FM-
Bach: Brandenburg Cto
#1 in F.
3:00/WNCN-Scarlatti:
Piano Sonata #10 in C,
Op. 70 (Horowitz).
WNYC-Orchestral
music of Virgil
Thomson.
4:00/WNCN-Francaix:
Suite for Violin & Orch
(Lautenbacher/
Francaix).
5:00/WNCN-Haydn:
Violin Cto #3 in a
"Melk" (Accardo).
5:06/WQXR-AM/FM-
Sibelius: Andante
Festivo.
6:00/WNCN-
Respighi: Pines of
Rome (Gardelli).
6:30/WNYC-
MacDowell: Suite #2
"Indian" (Hanson).
7:00/WNCN-Dupré:
Variations sur un Noël,
Op. 22 (Dupré).
7:06/WQXR-AM/FM-
Mozart: String Qt #10
in C.
8:00/WNCN-Anon.:
Medieval instrumental
music (Studio for Early
Music).
WNYC-Dvorák: Sym
#2 in B-Flat (Marriner).
9:00/WNCN-Elgar:
Violin Cto in b, Op. 61
(Chung/Solti).
9:06/WQXR-AM/FM-
The American Virtuoso
(Drucker, Foss, Miller,
Frager, Piatigorsky/
Keene).
11:00/WNYC-
Ginastera:
String Qt #2 (Juilliard
String Qt).



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Bi White Male—30, very handsome closeted. Don't drink or smoke. Just coming out. Approached daily but too discriminating. Well educated and nice build. Wish to meet discreet older male business executive. NYM Box 1909.

Classy Gay Black—Female 40's seeks same for relationship. NYM Box 1910.

Kerri—This has been the best year of my life with you and it has only just begun. All my love forever, Greg.

Dear Marilyn—Forgive me. One more chance please. I love you. Harry.

Attractive, Male 30's—Seeks loving, affluent female. Box 225. N.Y.C. 10023.

Pleasant—Very good looking, confident, cultured, single, unencumbered male, seeks a pretty, 28-38, tall, thin, educated, Wasp-type woman for a sane, quiet and sensual relationship. You are professional, love travel, art, theater, etc. and are a bit snobbish. Marriage a distinct possibility. Phone and photo if possible. NYM Box 1916.

I'm Jesse James—Come back to life, the captain of the mounties, just that good with a righteous kind of bad. 38. 6', lean and handsome of mind, body and purpose, looking for that special someone to roam the range together. Photo please. NYM Box 1920.

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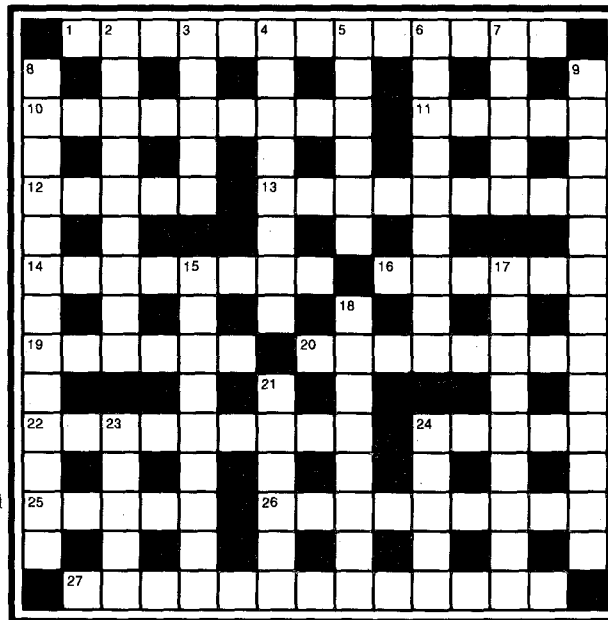
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Craftsmen on trees become watchers of the skies. (5-8)
- 10 Overwhelmed when I and a good woman made an assignation. (9)
- 11 All circles have them but the wireless has nothing for one. (5)
- 12 The credit won when ducks lose heart and get mixed up about nothing. (5)
- 13 One legal right among others makes one buoyant. (9)
- 14 You get something bitter by holding it against a tree. (8)
- 16 Where there are pictures of animals by a master. (6)
- 19 Bands as among females. (6)
- 20 Favourable transactions bring profits to the pub. (8)
- 22 Official shoots a thousand in Arabs' place. (9)
- 24 Bouquet for a lady? (5)
- 25 Dance which makes healthy look vanish. (5)
- 26 Turn into flesh a plant seen all round a part of Africa. (9)
- 27 Soldiers make war between a poet and an artist. (5, 8)



Down

- 2 One who washes has finally to take clothes off. (9)
- 3 Knotty points found in a number of poems. (5)
- 4 Soak and possibly give us a treat. (8)
- 5 The veterans survive when the most valorous lose their heads. (6)
- 6 The object is to hold water, and it is exciting. (9)
- 7 Dickens character who is impolite about force. (5)
- 8 Value of a harvester in a place near London. (13)
- 9 Gives the meaning wrongly as 'moisture flowed over the roof'. (13)
- 15 Food which makes it about right to be a funny man. (5, 4)
- 17 Leader needed or I lead it astray. (9)
- 18 The livelier loosen up when there is drink about. (8)
- 21 Make mummy and me turn up without stray lamb. (6)
- 23 I am under contract to produce a beach. (5)
- 24 Around the beginning of the season the halfback is showy. (5)

'TWO FOR ONE': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

- 1 Census statistic
- 7 Capital of Bavaria
- 13 —-fi
- 16 La —, Bolivia
- 19 Biblical prophet
- 20 Fit for seeding
- 21 Refuse matter
- 23 Two mayors
- 25 Whole number
- 26 Borgia in-law
- 27 Marx or Malden
- 28 Two dictators
- 30 Tierra — Fuego
- 31 Do a P.O. job
- 34 34th Pres.
- 35 Lies under oath
- 40 Two glamor girls
- 47 City on the Allegheny
- 48 Swedish "Cheers!"
- 50 Function
- 51 Happify
- 52 Connecticut spice
- 54 Having unpaid bills
- 56 Carbines
- 57 An Adams
- 58 Or — (ultimatum)
- 60 Altar constellation
- 62 Bugbears
- 63 Weights of India
- 64 Two actors
- 67 River of Scotland
- 68 Rep.'s opposite
- 69 Part of the psyche
- 70 Wide shoe size
- 71 Needle aperture
- 73 Actress Joanne
- 76 Saturn's wife
- 78 Two apostles
- 81 Trophy rooms
- 83 Maharajah's Mrs.
- 85 Spike of corn
- 86 — Saint-Michel
- 87 — avis
- 88 Sawlike organs
- 89 Flower Children's gathering
- 92 Hip sunglasses
- 94 "Dead as — nail"
- 95 Wolf down
- 97 Fishing eagles
- 99 The Joaze, e.g.
- 100 Two poets
- 103 Not neat
- 105 Vientiane citizen
- 106 One of the Waugh's

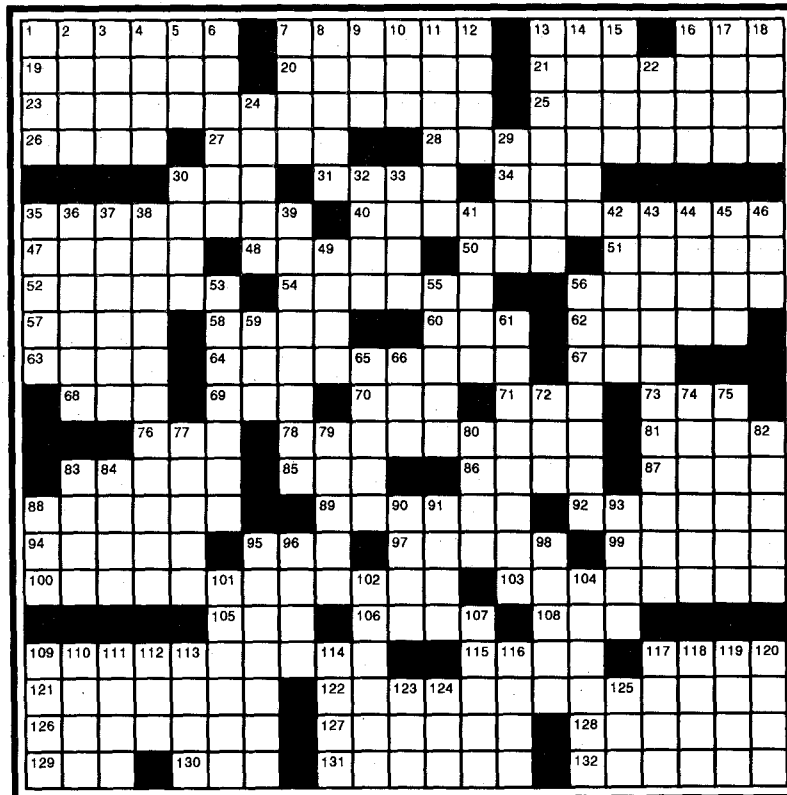
- 108 Carp's cousin
- 109 Two cult figures
- 115 "Fountainhead" author
- 117 Like the Gobi
- 121 Ulna, for one
- 122 Two presidents
- 126 Kind of trailer
- 127 Most miffed
- 128 Navy engineer
- 129 Ex-ember
- 130 Vane reading
- 131 A score
- 132 Partner of turned

Down

- 1 Hepatic fluid
- 2 Osiris's vis-a-vis
- 3 Deliver a diatribe
- 4 Sea phase
- 5 Isn't out of
- 6 Salt receptacle
- 7 Bryn —
- 8 Russian border range
- 9 Scrawny horse
- 10 — Saud
- 11 Results of splitting
- 12 Frau's guy
- 13 Defraud

- 14 Stop (an order)
- 15 Ratio words
- 16 Senate runner
- 17 Antiquing device
- 18 Centigrade nadir
- 22 Half 131-Across
- 24 Elihu's family
- 29 Citrus drinks
- 30 Sand ridge
- 32 Toward the mouth
- 33 Hold sway
- 35 Cakes from corn
- 36 Gave the slip to
- 37 Call it a day

- 38 Two bandleaders
- 39 Sight at Vail
- 41 Kama —
- 42 Neutral hue
- 43 Two universities
- 44 Curly cabbage
- 45 Summers on the Seine
- 46 Legal thing
- 49 Draft status
- 53 Rochester's river
- 55 Memorable Nora
- 56 Chipmunks, hamsters, etc.
- 59 Captain's diary
- 61 Windflowers
- 65 Surgery prefix
- 66 Electrical unit
- 72 Thither
- 74 Feed info, as to a computer
- 75 Wind off the film
- 77 Oyster's largesse
- 79 Finnish architect
- 80 " — the Mood for Love"
- 82 Snippy
- 83 Decorator's verb
- 84 In tiers
- 88 "Every Susie and —"
- 90 Young beef
- 91 Hebrides dialect
- 93 Raised laboriously
- 95 Curio shelving
- 96 Be — (grab greedily)
- 98 Move sneakily
- 101 S.A. plains
- 102 Bone filler
- 104 Most eccentric
- 107 Patisserie layer
- 109 Facts and figures
- 110 Bungalows
- 111 Oriental Mary Poppins
- 112 Network letters
- 113 Makes a memo
- 114 Brooklyn Bridge's river
- 116 Affectedly esthetic
- 117 Anthologies
- 118 Confederate G.I.'s
- 119 French notion
- 120 Hid the gray hairs
- 123 Uno c due
- 124 Cornish or mud
- 125 Prefix with lithic



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